EDITIONS OF VITRUVIUS WANTING IN THE INSTITUTE LIBRARY:

AN APPEAL TO MEMBERS AND OTHERS BY THE CHAIRMAN OF THE LITERATURE COMMITTEE.

I VENTURE to address the members of the Institute in the hope that our collection of the various editions of Vitruvius may be made complete. Dr. Garnett, of the British Museum, was kind enough to have the list of the editions we possess collated with those in the British Museum, and I am happy to say that few are wanting. As the Institute represents the whole body of architects in the British Empire, its Library should, I think, possess all the known editions of this unique classic treatise.

A list of the seven editions of which the Library is deficient is here given :—

	LATIN		FRENCH
L. Vitruvii Pollionis, &c. sm. fol. . . .	Venetiis, 1497	Les dix livres d'Architecture, &c. 4o. Nouvelle édition. 2 vols. and atlas	Paris, 1859
	LATIN AND GERMAN		GERMAN
M. V. P. de Architectura, &c., 8o. . . .	Gothæ, 1857	Baukunst. 2 vols. 4o. . .	Leipzig, 1796
	LATIN AND POLISH		ENGLISH
Editio Princeps . . .	2 vols. 1837, &c.	Editio Princeps . . .	London, 1771
		. . . . .	,, 1860

For the sake of some of the younger members, and in the hope of converting those who take a purely utilitarian view, I shall trespass on your patience, and say something on the value of Vitruvius's work, and on the interest attaching to the various editions.

This book of Vitruvius' is the first treatise on architecture that has come down to us, and through it we know the names and works of many architects, both Greek and Roman, whose names would otherwise have perished, and whose works would be nameless. In Vitruvius we have an ideal picture of what architects should be, which gave occasion to Addison's essay, and to his controverting Martial's celebrated epigram :—

> Si duri puer ingenî videtur,
> Præconem facias vel architectum.—*Martial*, Lib. v. Epig. 57.

We learn from Vitruvius the antique method of duly proportioning, by means of the module, each member and each part to the whole building, which produced that harmony in antique buildings that has made them the admiration of the world. We learn the careful way in which

the structural operations were performed, which has saved for us so many superb monuments. We have arts unknown to us described, such as the vases in theatres for enabling the whole audience to hear the singing, and the curves for obviating optical illusion. We have a great deal of amusing and interesting information, of which we should otherwise be deprived, not to speak of the treatises on the machines used in building, on those for measuring the distance travelled in carriages and boats, on those for raising water and for grinding corn, and on the water organs, that are so often spoken of in the churches of the fourth century; while, in addition to these, there are the treatises on the artillery of the ancients; Vitruvius having been made by Augustus an inspector of the various engines of war—the scorpions, ballistas, catapults, battering rams, and tortoises; and in the earlier Latin editions there is an account of the Roman aqueducts by Sextus Julius Frontinus. I may add that the Elder Pliny took nearly all his particulars of building from Vitruvius.

Architects of purely utilitarian views may say, We have in the Institute Library, Rose and Müller-Strübing's Vitruvius with Nohl's Concordance, the best edition yet published, and we have the English translations of the learned Newton and of Joseph Gwilt. What more can you want? All the old editions are superseded, and merely occupy room which is greatly wanted.—I am not sure that a man could not be a great architect who had not only never read, but had never even heard of Vitruvius; but, as the great end of architecture is not only to meet wants, but to raise noble emotions, it hardly becomes architects to ignore the emotional side of things. Supposing we overlook the effect his work had on the buildings of ancient Rome, on Byzantine, on Romanesque, and on Gothic architecture, we can hardly ignore the excitement caused in the fifteenth century by Poggio's discovery of the MSS. at Saint-Gall about 1414, and the important influence Vitruvius has since had on architecture, even to our own day. His work, too, has been a favourite field of exercise for scholars, for antiquaries, and for architects; and, considering that it was not until 1812 that Wilkins found out the meaning of the "*scamilli impares*," and thus enabled us to discover the optical refinements of the Parthenon, which Mr. Penrose has measured for our benefit, we can be by no means sure that the treasures hidden in Vitruvius have yet been wholly discovered. The labours of such scholars and antiquaries as Sulpitius, Politian, Philander, Barbaro, Paulus Jovius, Galiani, Schneider, and others, and of such architects as Fra Giacondo, Palladio, Cæsare Cæsariano, Jean Goujon, Perrault, Newton, and Wilkins, cannot be without value and interest. That Vitruvius still exercises a fascination on architects, may be seen by that champion of Gothic, Viollet-Le-Duc, restoring his basilica at Fano.

I should like to make you feel the sort of rapturous delight that was caused in the world of culture when the Codex of Vitruvius was discovered; how his book was looked on as a talisman to enable anyone who possessed his precepts to build fine architecture, and how edition after edition was published to extend this boon to all. Baldassare Peruzzi is said to have made himself a copy; Raphael bought a translation; Michelangelo said if a man could draw, by the aid of Vitruvius he could become a good architect. Cardinal Ippolito dei Medici (1529–35) founded a club, which met twice a week in Rome, for the study of Vitruvius, and was known as *Le Virtù*.

At an earlier date Beccadelli called Panormita, the humanist, tells us the remark of Alfonso the Wise (1385–1458) about Vitruvius. Alfonso was about to rebuild the citadel of Naples, and ordered a Vitruvius to be brought to him. Beccadelli's own copy was given him, unbound and not illuminated. Alfonso looked at it and said, "It is not becoming that this "important book, that teaches us so well how to cover ourselves, should go about uncovered."

The *Editio Princeps* is supposed to have been printed in Rome by George Herolt in 1486, and during the century two other editions were printed, and nine other Latin editions in the

sixteenth century; and although Latin was the *lingua franca* of the learned, it was unable to make Vitruvius popular enough. The Italian *Editio Princeps* was published in 1521, the French in 1547, the German in 1548, the Spanish in 1582. In England we were forced to put up with a translation of Perrault, published in 1692, while our *Editio Princeps* did not make its appearance till 1771. The Polish *Editio Princeps* was published in 1837, and editions are still being published in Germany and France. I believe there is no Greek edition, and I never heard of one in Arabic.

I hope that the liberality of our members will supply our Library with the volumes still wanting to make our collection of Vitruvius complete, as most of those we have were presents.

GEORGE AITCHISON.

ARCHITECTURE AND THE ARTS OF THE NETHERLANDS: MONSIEUR VAN YSENDYCK'S GREAT WORK.*

By J. TAVENOR PERRY [*A.*] and J. STARKIE GARDNER.

I. INTRODUCTORY. By J. TAVENOR PERRY [*A.*].

THE Netherlands, embracing the modern countries of Holland and Belgium, are perhaps more visited and better known to the architect than any other country except France; whilst the draughtsman finds in them material for his pencil unequalled in any other part of Europe. The close connection between England and the Low Countries, which has existed from the time of the Normans, is familiar to all historical students; and to every Englishman the names of many of the Flemish cities recall memories of great events with which his countrymen have been associated. The exquisite examples of Flemish art with which the galleries of Europe abound have taught us to appreciate the artistic abilities of the Netherlanders, and they have impressed us with the talent that inspired them, and the affluence which made them possible. The ecclesiastical and civil buildings which fill the great cities of Belgium are of the highest order, and rank with the best of any other architectural province; while the domestic buildings exhibit a richness of finish and an amount of architectural display nowhere else to be rivalled. Although in the whole area of these countries only two buildings remain which were erected as cathedral churches—Tournai and Utrecht—many of the cities contain religious edifices of such extent and grandeur as frequently to be taken for cathedrals; and few remember that the great churches of Mechlin, Bruges, Antwerp, and Ghent were built long before the bishopries of those cities were founded.† The architectural wealth of the Netherlands which has survived to the present time appears the more striking when one reflects on the political and religious revolutions through which these countries have passed. Few have suffered so much from the turbulence and destruction of their own citizens and the ruthlessness of their oppressors. In the troubles of the Gueux the great churches of Antwerp, Tournai, and Ghent were wrecked in a few hours;‡ in the suppression of the rising against Philip whole cities were destroyed by Alva and Parma; whilst at the French Revolution abbeys like Orval and Villers were ruined, and the cathedral churches of Saint-Lambert, Liége, and Saint-Donat, Bruges, were levelled to the ground.

An historical and critical description of the architecture of the Netherlands yet remains

* *Documents classés de l'Art dans les Pay-Bas du X^ième au XVIII^ième Siècle, recueillis et reproduits par J. J. Van Ysendyck, Architecte.* 5 vols. La. fo. Antwerp, 1880-89. In the Reference Library.

† The Bishoprics of Bruges, Ghent, Antwerp, Mechlin, Bois-le-Duc, &c., were only founded by a Bull from Pope Paul IV. in 1559.

‡ Motley's *Rise of the Dutch Republic.*

to be written. Schayes's History * is too superficial and perhaps inaccurate, and too slightly illustrated, to be of much value. The notice in Fergusson's History is necessarily too short and too general to do more than give an outline of the style or a catalogue of a very few of the works which are to be found in the province; and we therefore gladly welcome the great and invaluable addition made by Monsieur van Ysendyck to our knowledge of this subject by the completion of his volumes of illustrations of the Art of the Low Countries. Speaking only of the purely architectural portions of these volumes—for the whole work is illustrative of all technical arts of the country—they will do much to enable us to compare buildings but little generally known, and to draw, perhaps, correct and definite conclusions as to the true position of the architectural arts as practised therein, for comparison or contrast with the styles being worked out in surrounding countries at the same epochs.

The inhabitants of these countries were of a mixed race, Walloons and Flemings predominating in about equal proportions; nevertheless, in spite of such Celtic admixture, the earlier buildings are of a distinctly German character, and differ in all respects from contemporary works in France. The solid western screens of the churches of Bruges, Maestricht, and Liége are counterparts of those of Westphalia; the western towers, with their abutting turrets, of Nivelles, Celle, and Maestricht are merely reproductions of Magdeburg and Paderborn; while the towers of Sainte-Croix and Saint-Jacques at Liége and the triapsidal arrangement of Tournai Cathedral in no way differ from similar buildings on the Rhine. There is the same lack of an easy transition from the earlier forms of Romanesque to the complete Pointed Gothic as is found in Germany; and it has been remarked that in Belgium "there is in fact "no First-Pointed, in which the new principle may be seen struggling for life,"† and there is nothing in the crude wall-piercings of Villers to prepare for the complete tracery to be found in almost contemporary buildings. The intimate connection of the Bishop of Liége with the Empire would tend to continue the German influence on the buildings of his province, and we are therefore not surprised to trace so little similarity between the great churches of Saint-Jacques and Saint-Martin at Liége and contemporary buildings of the same class in France. In Flanders other causes led to a continuance of German influence. The establishment of a Kontor of the Hansa at Bruges brought the Flemings into close and continual communication with the German merchants, and although it was with the civil edifices that they were mainly concerned, we find that it was Jan Van de Poele, the architect of their own building and of the Franc de Bruges, who designed the apsidal chapels of Saint-Sauveur at Bruges the unmistakable German character of which is very evident. In Brabant the buildings showed a nearer approach, both in plan and detail, to French models, perhaps due to the residence of the Burgundian dukes in Brussels, as with the churches of Bois-le-Duc and Lierre, and the choir of Saint-Martin at Alost.

There is one peculiar phase of architectural art, however, almost peculiar to these countries, of which the palace at Liége and the old Bourse at Antwerp are the typical examples. The most noticeable feature in them is the remarkable series of decorated columns of eccentric and bulbous shapes, carved in blue stone in low relief, and recalling somewhat those in the Cortile of the Palazzo Vecchio at Florence.‡ It has been assumed that as such peculiar work is portrayed by Mabuse, Lambert Lombard, and other contemporary painters, it was to them and not to architects that this remarkable and undoubtedly picturesque treatment is due.

The period which synchronises with direct Spanish rule over the provinces, under the regents from Alva to Parma, was not a favourable one for architectural art; but the open galleries

* *Histoire de l'Architecture en Belgique.* A. G. B. Schayes. Brussels, 1863.

† *Continental Ecclesiology.* B. Webb.

‡ *Palast-Architecktur.* (*Toscana.*) J. C. Raschdorff. Berlin, 1888.

with corbelled piers of the Hôtel de Ville at Antwerp* suggest Southern influences; while the corner shrines and niches and lamps still remaining throughout Flanders and Brabant preserve the recollection of the Spanish occupation.

In those churches which escaped the depredations of the Gueux may yet be found a vast quantity of rich furniture and accessories, of which Monsieur van Ysendyck gives a great number of the best examples, which even more clearly show the school to which the architecture of the Netherlands was allied. The tabernacles, stalls, pulpits, and altars recall the work of the Northern German churches, and nowhere in France, except in the city of Troyes,† is anything to be found to compare for richness with the jubés of Lierre, Aerschot, and Dixmude. The tabernacles were essentially a German feature, but no example remains in that country of so late and so rich a character as the one at Léau, a cast of which is in the South Kensington Museum.

In the wonderful series of town-halls, markets, and club-houses which abound in the Netherlands we see merely an extension of the same class of buildings found wherever the Hansa had sway,‡ but attaining in Flanders particularly an extent and a beauty only compatible with affluence and artistic skill; while in the more domestic buildings we often find the same lavishness of adornment and the same independence of treatment which indicated the character and position of their wealthy owners.

Of these houses in particular Monsieur van Ysendyck has given us a most varied and valuable collection, particularly from Bruges, Mechlin, and Brussels. Of the series at Mechlin he mentions the name of the architect, Rombaut Keldermans, as having designed the house for the Poissonniers on the Quay au Sol in 1519, as well as the palace for Margaret of Austria in the same city, and other houses there and at Veere. This same Keldermans was engaged on the work of the cathedral, and the examples of his work given are particularly interesting, as showing that, while capable of carrying on purely Gothic design, he perfectly appreciated Renaissance details.

The metal fonts from Hal, Dixmude, Huy, &c., although perhaps not so rich in sculpture as those of Germany and Scandinavia, whence doubtless their suggestion was derived, have a character of their own, and a graceful outline which makes them almost unique. The remarkable blue stone fonts, of which Zedelghem § and Winchester are the best examples, are only represented in Monsieur van Ysendyck's book by Termonde. As these are eminently characteristic of the arts of the country, and undoubtedly a local product—for they all seem to be of the blue stone of Tournai—it is a pity that more illustrations and better elucidation were not devoted to this branch of the subject.

The copies given of original drawings for the towers at Mons, Louvain, &c., are interesting, but would have been perhaps more valuable had some portions been produced in actual facsimile, to enable one to judge better of the method employed and the character of the line, &c., for comparison, for instance, with the sketch-book of Villars de Honnecourt; and it may be regretted that in the drawings ‖ of the old gates of Bruges, most of which are still standing, no means were found to enable one to identify the drawings with the existing remains.

It may seem ungracious, after thus showing how valuable an addition has thus been made by Monsieur van Ysendyck to the literature of the Art of the Netherlands, to hint even that it is not as good as it might be. Its chief fault is unfortunately too common, and is one

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* *Vide* Plate 14, litera A, and Plate 7, litera D.

† The jubé of the Cathedral of Troyes was made under contract, dated 28th October 1382, by Henri Soudan and Henri de Bruxelles, master masons.—*Les Tablettes Historiques de Troyes*, M. A. Aufauvre. Troyes, 1858.

‡ See the series of town-halls, &c., in *Denkmäler Deutscher Renaissance*. K. E. O. Fritsch, Berlin, 1891.

§ De Caumont, *Abécédaire ou Rudiment d'Archéologie (Architecture religieuse)*. Caen, 1859, with plate on p. 258. See also *Monographie des Fonts baptismaux de Zedelghem*. J. O. Andries. Bruges, 1853.

‖ Plate 12, litera P.

almost invariable in books published the other side of the Channel—it has no index. Subjects, periods, and even buildings are all in confusion; and if, for example, one wishes to consult the views of Bois-le-Duc, all the volumes have to be searched to discover the scattered plates, of which there are no fewer than six under various heads or letters. Except for a few pages of text containing but little information, there is no attempt made to deal with the subject so well and so extensively illustrated, and one can only express a hope that Monsieur van Ysendyck may be induced yet to add another, however small, volume which may contain a copious and analytical index of this great work, and enable it to be used, as it deserves to be, as the most important addition made of late years to our knowledge of the Art of the Low Countries.

II. THE IRONWORK AND SMITHING. By J. Starkie Gardner.

THIS sumptuous work is mainly devoted to architecture, but comprises representations of the allied crafts. Of these, the matchless wood-carving of the Low Countries, almost rivalling in delicacy and refinement the contemporary painting of Memling or the Van Eycks, and the superb stone-carving in the rich Burgundian rood-lofts, towering tabernacles, and civic mantelpieces, claim the place of honour. Furniture, tapestry, and embroidery come next; pottery has but three plates; one example does duty for all the laces; leatherwork is as badly off; only one of the many magnificent organs of the Netherlands is illustrated; while stained glass, table glass, pewter, clocks, dinanderie, peculiarly national and not unimportant industries, are conspicuously omitted. Full justice, however, has been done to other kinds of metal-work, and especially the work of the blacksmith; and since this, when collected together, is not only by far the finest, but indeed almost the only series of illustrations of this art in the Low Countries, I proceed to notice it in some detail. I say "when "collected together," since it is impossible to form an idea of it without turning over the whole of the pages of this immense work. The rather arbitrary alphabetical arrangement, duplicated as this is by the issue of the plates in two consecutive series, renders the study of any particular subject exceedingly difficult. Thus, if we look in the book for "*Ferronnerie*," we find but two plates, and under "*Serrurerie*" not one; yet seventeen plates are devoted exclusively to iron objects; in fifty others ironwork is the most prominent feature, and altogether it appears more or less conspicuously in fully 200 plates. As the letterpress is unimportant and was discontinued altogether in the second series, those who want to make use of the work will find it far more convenient to eliminate the some 220 plates which are merely facsimiles of old drawings and engravings—for the most part already familiar—and to separate the rest into architecture proper and *meubles*. The architecture can be classified into ecclesiastical and lay, and further subdivided, and the groups finally arranged chronologically and handily for reference.

The ironwork—and, indeed, the arts generally—of the Netherlands appeal to us in no ordinary manner. The similarity of climate, the long-established bonds of trade, and some racial sympathy seem to have combined to harmonise the Flemish-Dutch building arts with our own; while the influx of refugee craftsmen during the Spanish rule and the advent of Dutch William to our throne seem to have completely united them. Hence the art represented in these pages satisfies us like our own. They, moreover, happily dispose of the calumnies of some recent French writers, who affect to believe that the Flemings were the mere chapmen of Europe, stealing what ideas they met with on the road and reproducing them at home. This was not the case, since no people have more often shown originality in Art than the inhabitants of the Low Countries. The fact that the arts of their next neighbours, France and Germany, were entirely opposite in character, yet both overflowed to meet on common

ground in the Netherlands, was undoubtedly a most happy circumstance for a people so well able to take advantage of it. They only received them, however, to melt and fuse them in their own crucible, minting them into something with their own stamp, to be returned broadcast, thereby often stimulating emulation and new departures in other countries. That the countrymen of the Van Eycks and Rubens were no mere copyists in their architecture and kindred crafts this work most amply demonstrates; and where great similarity exists an examination of dates disposes of the charge. When the Italian Renaissance came, no nation set itself to study its spirit so profoundly, or so quickly and completely grafted its beauties on to their own art. They were the masters who taught us how to adapt and fit its architecture and ornament to the needs of our damper climate without sacrificing its beauties, and helped its introduction into Germany, and even into France and Spain.

The pages of this book not only teach what to see in the Netherlands, but beget the desire to see it. A few hours will land us at Ostend, Antwerp, or Rotterdam. The presentation of an unmounted photograph at any Belgian station, an hour before the train leaves, will procure a season ticket, available *ad libitum* over all the Government lines of Belgium for a fortnight, for the modest sum of twenty-five, thirty-five, or about fifty francs, according to class. Hotels are cheap in Belgium, and in Holland much as in England. There are no royal palaces or feudal seats as in France, nor country seats of the nobility as in England, to divert attention from the towns, which are for the most part grouped in small compass. The mountainous country, which begins in Brabant beyond Louvain, has few towns which really must be visited; while the great desert stretch of the Campine and the three provinces north of Overyssel have none.

The chronicles of the Netherlands are singularly reticent with regard to ironworking; and if the history of the craft is obscure in most countries, it is an absolute blank in this. It is easy to see that it never ranked among the staple industries, and that the guilds of smiths and armourers were of small importance in the communities of Ghent, Bruges, Ypres, or Antwerp, if they existed at all in the latter. Brussels appears, according to chroniclers, to have been famous for armour, perhaps till it passed into the possession of the Duke of Burgundy; Louvain is frequently mentioned for locks; and Tournay was long famous for artillery. As an architectural adjunct, ironwork does not seem to have been produced till two or three centuries later than in England or France, and the oldest examples—vine-pattern stamped hinges at Liége—are clearly of French origin. Of undoubtedly native work there is nothing older than the straps fringed with trefoils which protect the principal doors of the Brussels Hôtel de Ville, and the magnificent stamped vine-pattern hinges of Notre-Dame at Hal, of which a cast is in the South Kensington Museum. Both are of the fifteenth century (see *Portail* and *Mauclaire*).

The great font cranes are almost peculiar to Belgium, and of these an almost complete series is brought together, except that the Louvain example, the finest and earliest of all, is omitted. This is the more curious, as the invention may with some probability be attributed to old Josse Matsys, the reputed father of Quentin, and the Louvain crane is an authentic specimen of his handiwork. As blacksmith, architect, and clockmaker to the Municipality of Louvain, he is an interesting figure. Most of his work executed for the Hôtel de Ville has been allowed to disappear, but the famous Antwerp well-cover is undoubtedly by the same hand as the Louvain font crane, and hence really a work of Matsys. Our author repeats the common error of attributing it to the painter Quentin, as to whose early career much uncertainty exists. The last edition of the *Encyclopædia Britannica* identifies him with Quentin, second son of Josse Matsys, born at Louvain in 1466, and states that he removed to Antwerp when he was elected Master of the Guild of Painters in 1491. The Catalogue of the

National Gallery, published in 1890, scouts the whole story connecting him with the blacksmith's craft, and definitively states that he was born in Antwerp before 1460, and not in Louvain. In any case, as the well-cover is dated 1470, he could hardly have had a hand in its production. The enormous influence that this strikingly bold and original work had on the smithing of Germany in particular cannot be overestimated. It started a new school which spread over the whole country, and resulted in the thistle-work which became so characteristic of German smithing. The cranes illustrated are at Hal, Bois-le-Duc, Zutphen, Breda, Ypres, and Dixmude, and date between about 1470 and 1620.

In omitting the beautiful and unique chandelier also at Louvain, another of the five existing pieces attributed to Quentin Matsys, the author again seems a little unjust to this most interesting town. There is, however, an illustration of the fine chandelier in Saint-Bavon, surmounted by the dragon of Ghent, which still exists in its pristine glory of gold and colours; and also of a rich corona at Bastogne, of which several almost duplicate specimens are known. Nothing denotes more surely the high artistic level of a people than this willingness to lavish all their skill on a material destitute of intrinsic value, and to give it the place of honour in their noblest churches.

A very clean sweep has been made of iron grilles and tomb-rails, more complete even than in France or with us, perhaps because already as far back as the Renaissance they were being replaced by bronze and marble. No delineation even exists of the iron grille made by Gilles Wolghe of Bruges, in 1502, for the sumptuous tomb of Mary of Burgundy, which, by-the-bye, has been unaccountably passed over by our author; nor of that made for the tomb of the third Duke of Guelders, reported to have been taken to the Tower of London. A strong grille from Saint-Bavon has actually found its way to the South Kensington Museum; and though glimpses of rich iron screens and grilles are often seen in the interiors of churches by Flemish and Dutch painters, nothing remains in the country in the least degree comparable to the screen reputed to have been made for the tomb of Edward IV. at Windsor, or even equalling the gate to Bishop West's chapel in Ely Cathedral, both of which tradition assigns to Quentin Matsys, while a critical examination of the work itself leads us to ascribe them to the atelier of the Matsys of Louvain. Perhaps the honour of the first introduction of railings on a large scale in the open air is to be credited to the Low Countries, for prior to 1555 the space in front of the palaces of the Dukes of Brabant in Brussels was enclosed by iron railings. The rails (see *Garde-corps*) in the market-place at Mechlin, by Jean de Cuyper, junior, blacksmith of that town in 1531, are fine specimens of mediæval forging. Windows at the same period were habitually grilled, some particular window in public buildings being often selected for a much richer treatment than the rest, perhaps as a kind of safe rostrum. Fine examples will be found under *Travées* (Town Hall, Kampen), and under *Hôtel de Ville* and *Porte* (Niméguen). Iron, or sometimes lead, finials surmounted all gables, turrets, and spires; the streets and public places were furnished with wells and fountains under iron canopies; and lamps or signs hung from iron brackets at every street corner. Little, however, of all this is left, the mediæval street ironwork having disappeared as completely as with us, and more so than in France or Germany. A few pieces are preserved in museums, and an occasional one remains *in situ*, like the exquisite sixteenth-century bracket holding the sign of the curry-comb in the Marché du Vendredi at Bruges (see *Enseigne*). The glorious school of Spanish smithing which arose in the sixteenth century was directly due to the connection with the Low Countries, and the extensive use made of ironwork in the cities of Flanders and Brabant at that period.

A feature almost peculiar to the Netherlands, or to brick cities inhabited by its refugees, is the use of highly decorative wall-anchors, working in the owner's initials,

merchants' marks, dates of buildings, or nature of the inmates' occupation. Examples abound all through these volumes, some dating as far back as the end of the thirteenth century. A Royal Commission published in 1866 as many as sixty-eight sets of these anchors then existing at Ypres, and by no means exhausted them. Few locks and handles are illustrated, and of these about half are foreign (see *Heurtoirs* and *Ferronneries*). Under *Coffres* we have a chest from the *Salle des Chartes et des Archives des Halles* at Ypres, an example of the *Coffres Flamands* which were such indispensable articles of household furniture in the days of Edward IV., many of which exist in our municipal and exchequer chests, and in parish churches. The *tire-liard*, or well-known hexagonal alms-box, of which so fine an example stands by the entrance to St. George's Chapel, Windsor, is not represented, though so typically Flemish. The whole class of richly-worked domestic ironwork, to which the expiring energies of the Flemish smiths seem to have been devoted when finally cowed by Spanish tyranny, is similarly unrepresented, with the exception of a couple of examples or so of the tall *landiers* shown incidentally under the heading *Cheminées*. Some good examples of cast-iron fire-backs and dogs occur under the same heading, the oldest dating from 1543, or posterior to our earliest specimens.

On the other hand, a remarkable series of domestic hinge-work, for which the Flemish were especially famous – a well-known class of hinge having indeed been universally known as the "Flamand" until quite recently—may be gathered under the headings *Fenêtre*, *Porte*, *Vantaux*, *Vantail*, *Volets*, *Sculptures*, *Armoire*, &c. It is quite obvious from a study of these and the specimens in the Bruges, Ghent, and Antwerp Museums that the whole of our Jacobean door- and window-furniture was but a rude imitation of the Flemish, and that the Germans were also repeatedly influenced from the same source. The rich tabernacle grille from the ancient chapel of the Counts of Flanders at Ghent, of which we have one half in the South Kensington Museum (see *Vantaux*), and another singular door (see *Vantail*) of the fifteenth century, and a third under *Ferronneries*, indicate that our somewhat rare flat ironwork grilles, &c., which disappear before Charles II., were also derived from the Low Countries. That we were so dependent on foreigners for art inspirations need excite no surprise, since until nearly the end of the seventeenth century we were exclusively an agricultural and a trading country, and in no way concerned in manufactures.

But a crowning glory will be shed on the Netherlands ironworkers if it prove that they were the first to adapt their work to the new Italian Jesuit architecture, commonly known as *Baroque*, which certainly, as imported from Italy, was destitute of any decorative ironwork at all. When Rubens, whose taste this style peculiarly suited, came back from his long stay in Italy, and built the Jesuit church in Antwerp in 1614, some ironwork was needed which had to be designed in harmony with the building; and in this way the full, curving, rich, and scrolly ironwork which suddenly captivated Europe may have originated. Nothing short of the immense influence of Rubens and his school can be believed capable of introducing a new style, which, with nothing to lead up to it, burst on France under Louis XIII., and on England a little later, and attained such immense proportions in France under Louis XIV. and Louis XV., and in this country under William and Mary, and under Anne. Few examples of this later style will, however, be found in this work. The ironwork of the Low Countries thus, if not rivalling that of France, Germany, or Spain in magnificence, holds its own in interest, and may claim to have repeatedly played the chief rôle in the evolution of the blacksmith's art as a whole. It was the latest to enter the field of rivalry, except Spain, but its sphere of influence was the most extensive, and its record must be studied in all the civilised countries of Europe.

9, CONDUIT STREET, LONDON, W., *14th March* 1895.

CHRONICLE.

THE LONDON BUILDING ACT 1894.

The Tribunal of Appeal.

The following regulations as to the procedure to be followed in cases of appeal, and the fees to be paid, have been made by the Tribunal and approved by the Lord Chancellor, in accordance with Section 184 of the London Building Act 1894:—

1. *Generally.*—All communications shall be written, type-written, or printed on foolscap paper.

All drawings shall be on tracing linen and in duplicate.

Any further drawings or copies of drawings shall (if so required by the Tribunal) be supplied by the Appellant.

2. *Time and place for lodging Appeals.*—Appeals shall be addressed to the Tribunal of Appeal and shall be lodged and the fee thereon shall be paid at the office of the Tribunal, No. 13A, Great George Street, Westminster, S.W., by hand, within the period (if any) prescribed by the Act; and where no period is so prescribed, within fourteen days after notice of the decision, determination, certificate, requirement, or regulation appealed against has been given to or served on the appellant.

3. *Documents to be lodged with Appeal.*—The appeal, which shall specify the section and subsection under which it is made, shall be accompanied by copies of the original application and of the decision, determination, certificate, requirement, or regulation appealed against, with copies in duplicate, on tracing linen, of all plans or drawings relating thereto. These documents shall be supplemented by a short statement of the facts, setting out the grounds of the appeal, together with a list of the names and addresses of all parties to whom notices under the original application and of this appeal have been given.

4. *Notices to be given by the Appellant.*—The appellant shall also within the time limited for lodging the appeal give notice of such appeal to the London County Council, and in cases where the original applicant is not the appellant, to such applicant; and in case of an appeal under any of the following sections also to the persons mentioned opposite such section.

Notices to be given other than to the Council and Original Applicant:—

Section	With Reference to	Persons to whom Notice to be given.
5 (8)	The Superintending Architect's determination as to the level of the ground.	The Superintending Architect. The District Surveyor.
13 (3)	The Council's determination that the prescribed distance shall be greater than 20 feet from the centre of the roadway.	The Local Authority.
13 (4)	The Council's consent to the erection, &c., of any building, &c., at a distance less than the prescribed distance from the centre of the roadway.	The Local Authority. The Owners and Occupiers of the nearest building on each side of the proposed building.
19	The refusal or conditional grant of Council's sanction under Part II. to Streets.	The Local Authority.
19	The refusal by a District Surveyor of his Certificate to plans of a building or structure to be altered or re-erected under section 13.	The District Surveyor. The Local Authority.
25	The Certificate of Superintending Architect as to general line of buildings.	The Superintending Architect. The Local Authority and all other persons entitled under Sec. 24 to notice of the Superintending Architect's Certificate.
29	The Certificate of the Superintending Architect determining in what street or streets a building or structure is situate.	The Superintending Architect. The Local Authority and all other persons entitled to notice of the Superintending Architect's Certificate.
43 (i) & (iii)	The refusal of a District Surveyor to certify plans.	The District Surveyor.
44	The Council's determination in cases where a person desires to rearrange a cleared area.	The Local Authority.
46	The Superintending Architect's Certificate determining the front and rear of a building.	The Superintending Architect.
48 (2b) & (4)	The Council's refusal to allow a building to be erected to a greater than the prescribed height.	Such Owners or Lessees as the Council may under this section direct.
78	The District Surveyor's requirement respecting the construction of public buildings in case of disagreement.	The District Surveyor
79	The District Surveyor's requirement respecting the conversion of any building into a public building in case of disagreement.	The District Surveyor.
122	The Council's refusal to permit, or any of the Council's regulations as to, or the decision of their Engineer, or conditions imposed on the Council's grant of a license for the erection of dwelling-houses on low-lying land.	The Council's Engineer. The Local Authority.
132	The refusal of a District Surveyor to grant a Certificate as to sky signs.	The District Surveyor.

5. *All Documents to remain deposited in the office of the Tribunal.*—All documents lodged with an appeal shall remain deposited in the office of the Tribunal as records of the case.

6. *Hearing of Appeals.*—After the lodgment of an appeal the earliest convenient appointment shall be arranged for the hearing of the appeal, and shall be communicated to the parties by letter. The fees in respect of the view (if any), the hearing, and order, shall be paid by the appellant before the hearing.

Appeals shall be heard at such place as the Tribunal may from time to time determine.

7. *Procedure at the hearing of Appeals.*—The hearing of appeals shall be open to the public.

The full Tribunal of three members shall sit to hear appeals.

The London County Council and the parties interested may appear before the Tribunal either in person or by counsel, solicitor, or agent, and the procedure at the hearing shall, subject to such variations as the Tribunal may think fit, be similar *mutatis mutandis* to that adopted on the trial of actions before the High Court, thus:—

Preliminary objections, if any, to be heard and disposed of.

Appellant to state his case and call his witnesses.

Respondent to state his case and call his witnesses.

Any other parties interested to be heard.

Appellant to reply.

8. *Decision of the Tribunal.*—The decision of the Tribunal shall be embodied in an order in writing under the seal of the Tribunal.

9. *Order and documents to be Filed.*—The original order and all documents relating thereto shall be filed and preserved in the office of the Tribunal.

10. *Office copies.*—Office copies, under the seal of the Tribunal, of orders and other documents shall be upon payment supplied to any party to an appeal, and shall be admissible in evidence for all purposes of the Act and Regulations to the same extent as the original would be admissible. All copies of orders or other documents appearing to be sealed with the said seal shall be deemed to be office copies without further proof.

11. *Documents open to inspection.*—The file of documents shall be open to inspection by any person at the office of the Tribunal between the hours of 11 and 3.

12. *Fees.*—The fees to be paid to the Tribunal by the appellants and other parties are as follow:—

	*Higher Scale. £	s.	d.	†Lower Scale. £	s.	d.
Lodging Appeal	2	0	0	1	0	0
View	2	0	0	1	0	0
Hearing	5	0	0	2	0	0
Order	2	0	0	1	0	0
Stating Special Case	2	0	0	1	0	0
Inspection of an Order	0	1	0	0	1	0
„ File of Proceedings	0	2	6	0	2	6

Office copies 6*d.* per folio. Plans, &c., according to work involved.

Copies other than office copies, 4*d.* per folio. Plans, &c., according to work involved.

The preceding Regulations as to procedure and fees to be paid were made by the Tribunal of Appeal in accordance with the London Building Act 1894, section 184, this twenty-first day of February 1895.

For and on behalf of the Tribunal,

ARTHUR CATES,
Chairman of the Tribunal.

Approved: HERSCHELL, *C.*
1*st March* 1895.

All communications to be on foolscap paper and to be addressed to the Clerk of the Tribunal, No. 13A, Great George Street, Westminster, S.W.

All payments to be made in cash; cheques will not be received.

* The higher scale shall apply to cases relating to lines of frontage, laying out of streets, open spaces about buildings, height of buildings, conversion of buildings into public buildings, and low-lying lands.

† The lower scale shall apply to all other cases.

Architects' Registration Bill.

A Bill to provide for the Registration of Architects, prepared and brought in by Mr. Atherley Jones, M.P., Mr. Coddington, M.P., Mr. Walton, M.P., and Mr. Ernest Spencer, M.P., was read a first time in the House of Commons on the 19th ult., and it is down for second reading on the 25th inst. The Bill is now printed, and appears to be identical with that introduced in 1893, which would have been smuggled through on the 11th May 1893, in the small hours of the morning, had not the late Sir Edmund Lechmere stayed in the House beyond the usual hour to oppose it—a favour that deserved and received from the representatives of the Institute the most cordial recognition.

Suffice it to add that the Architects' Registration Bill, now somewhat ancient history, is not promoted, nor is it in any way supported, by the Royal Institute of British Architects.

The late Ewan Christian, President 1884-86, Royal Gold Medallist 1887.

The following memoir of Ewan Christian has been kindly written for the JOURNAL by one of his pupils, Mr. George H. Birch [*A.*], F.S.A., Curator of the Soane Museum:—

The passing away from among us, full of years and honours, of a man so distinguished in the profession as Ewan Christian deserves to be recorded fully, and his professional career traced systematically, while the recollections of his strong personality and his skill as an architect are fresh in our memory. Over fourscore years at the time of his death, age had not dimmed his eyesight nor impaired his judgment. Active and vigorous to the last, there were none of those symptoms which we look upon as inseparably connected with old age, when men arrive at that limit when their "strength is but labour and sorrow." Of him it might be truly said, "He died in harness"; like Edward Barry, George Edmund Street, and William Burges, called away when the productions of their graceful fancy were being realised; and yet unlike them in one respect, for, while they were removed in the vigour and prime of life,

Ewan Christian had passed the allotted term and was still at work.

He was born on the 20th September 1814 in Marylebone. He came of an old Cumberland family—a family always intimately connected with the Christians of the Isle of Man, who, from the fourteenth century downwards, had given so many "Deemsters" to the government of that island. His early years and boyhood were passed at Christ's Hospital—first at Hertford and then in Newgate Street—and it may be that he owed much of his good health and freedom from fatigue in after life, and his active and strong disposition, to the healthy surroundings, the open-air life, and almost Spartan fare of the school in those days. In every sense he remained an "old Blue" to the end of his days, always speaking of his school with affection, ever ready to help those who required his help and whom he had known in former years. He became a Governor afterwards, and up to the very last assisted the governing body of the Institution with his sound advice and mature judgment in the vexed question of the proposed removal to some place far distant from its old associations and historic site on account of the parrot-like cry of "insanitary surroundings."

After leaving school he was articled to Matthew Habershon—this was in 1830—in whose office he was distinguished both for his industry and zeal in acquiring a knowledge of his profession. From Habershon's office he passed to that of Brown of Norwich, who was surveyor to the Cathedral. Returning to London, he was for some time with Mr. Railton, with whom he worked on one of the competition sets of drawings for the Houses of Parliament—the busy record of a busy period. His close application to work injured his eyesight, and it became absolutely necessary for him to abandon for the time all fine drawing, so he became a Clerk of works, and superintended the progress of several buildings, especially St. Margaret's, Lee, which, since then, has been largely altered and transformed by Mr. James Brooks. Another building which he superintended as Clerk of works was the large Union at Colchester. At this period he was also helping Habershon, and making sketches for the latter's work on half-timbered houses. All this varied experience, undertaken and carried through with that devotion to duty, that complete mastery of all small details and minute attention to them which eminently distinguished him in whatever he undertook, made his advice and guidance in after life so valuable to those who had to submit to him in his official capacity the drawings and specifications of any building. His reports as a Clerk of works were perfect models in their way; nothing was forgotten or unrecorded, and no defect was unnoticed. Strictly true and upright himself, he looked for the same in others, and woe betide them if they were found wanting.

In 1841-42 he went abroad, studying for a time in Italy, his travelling companions being Professor Hayter Lewis, happily still surviving, the late Sir Horace Jones, and the late Arthur Green, a nephew of the late Sir Wm. Tite. Very beautiful and accurate were some of the sketches he made. The writer remembers on one occasion being shown a minute sketch of some lovely Italian work which he took for a print. "Print! no print—look again; "you should use your eyes as I did when I made "the sketch." It would astonish a good many to see these sketches and contrast them with the "scratch and splash" style of the present day.

On his return he commenced practice, taking part in several competitions, many of which he gained. About this time he built his first church at Hildenborough, near Tonbridge, Kent. The restoration of the old church of St. Mary, Scarborough, was the result of a competition in which he was successful. From that time his position as an architect was assured, and his works followed in rapid succession. His first two churches, Hildenborough, near Tonbridge, and St. Luke, Knutsford Place, show a distinct advance on the usual style of church at that period, although they may fall short of the high standard of the ultra-correct ideal of the *Ecclesiologist*. He had a thorough knowledge of old work, and how carefully he had studied it is exemplified in one of his published works, *Skelton Church, Yorkshire*. His hatred of all shams in architecture was proverbial; his church work was invariably honest and sound, and never in a single instance flimsy or unsubstantial.

He had become a student of the Royal Academy early in the "thirties," and must necessarily have attended the lectures on architecture given by the then Professor of Architecture, Sir John Soane, with whose works he could have had but little sympathy. A fellow-student, older than Ewan Christian, still alive and hearty, who well remembers him, and who only recently renewed an acquaintance first formed sixty years before, when telling the writer of his interview, said: "I found "him just as enthusiastic in manner and conver-"sation as he was sixty years ago."

It would be a long record to give his works in their successive order, and one can only select the most notable. Among these was Carlisle Cathedral, then in a terrible state of disrepair: its choir had been covered with a plaster vault, which he removed, opening out the old oaken roof above; and subsequently he had almost to rebuild the short transepts and the only surviving bays of the nave. He also built a new church at Carlisle. The Collegiate Church of St. Peter, Wolverhampton, being much decayed, from the soft nature of the red sandstone of which it was built, was substantially repaired by him; while a ruinous chancel, which had usurped the place of the old one, was entirely rebuilt; and

so conservative was he that he rebuilt it as a long collegiate chancel, although the Deanery of Wolverhampton had for years ceased to exist. Another careful "restoration" in the best sense of the word was the fine old Minster at Southwell, now a cathedral church. As an instance of his extreme carefulness, when it was a question of rebuilding the leaden spires that once adorned it, he came across a sketch by J. M. W. Turner, R.A., showing these spires; he preferred to follow that sketch, rather than make them higher—which many would have preferred—because, he said, "Turner was always correct in his architec-"tural drawings, and he sketched those spires as "he saw them and as they undoubtedly existed."

In the year 1850 he was appointed Consulting Architect to the Ecclesiastical Commissioners—a most important appointment, though not a very enviable one, it being incumbent upon every architect to send in drawings and specifications of any ecclesiastical building, whether church or parsonage, requiring a grant from the Commissioners. On these drawings he had to sit in judgment, and sometimes, unfortunately, very severe judgment; confining himself principally to details of construction and plan, and never interfering much with the design, unless money were absolutely wasted on unnecessary ornament. Some of his professional brethren may have thought him "exacting and capricious"; but he was always "just," and his requirements were invariably dictated by sound common sense.

No one could have filled that position better than he did, without "fear or favour"; whether the drawings before him were the works of an intimate friend or a perfect stranger, it was precisely the same to him; he had a duty to perform to the Commissioners, and he did it. With regard to the churches and parsonages which he built for the Commissioners, where they found all the funds, the same rule he applied to others he applied to himself; he would rather spend money on sound work and solid foundations which did not show, than on external showiness of detail and ornament, which might have made his buildings more attractive, but at the expense of solidity. During the long period of forty-four years he held that position he built many large and fine churches, which are distinguished more for their quietness and repose than for architectural effect, although they are by no means wanting in that. Among the principal—for the list is too long to give in its entirety—are: All Hallows, Bromley-by-Bow; St. Benet's, Stepney; St. Augustine's, Stepney; St. Paul's, Clerkenwell; St. Mary's, Hoxton; Holy Trinity, Dalston; St. Thomas's, Finsbury Park; and others at Fulham, Poplar, Spitalfields, Kentish Town, and other populous and crowded suburbs of London. One of his finest and best churches, built by private munificence, was St. Mark's, Leicester. His various parsonages are far too numerous to mention; but the group of houses for the minor Canons of St. Paul's, which form a little cathedral-close in themselves, with an entrance under an archway from Warwick Lane, deserve more than passing mention.

His domestic works were also very numerous, and among them are the large mansions or manor houses of East Lavington for the Hon. Pleydell Bouverie; Lillingstone Dayrell for Mr. Robartes; Woodbastwick for Mr. Cator; House in Cornwall for Mr. Vivian; and Burcote, Oxon., for Lady Crawford. In all these and many others there is the same feeling displayed—quiet repose, no straining after picturesque effects, genuinely English in character, with many mullioned windows and tall chimneys and red-brick gables, carrying on the tradition of the "stately homes of England," except in neighbourhoods where stone was procurable, for he never neglected local material.

Lastly, in London, bringing his long professional career to a close, his architectural taste and genius are apparent in a building for the Economic Life Assurance, Bridge Street, Blackfrairs, a façade where for once he allowed the results of his Italian studies of brick and terra-cotta to be utilised; reverting again to a more English type for the façade of Messrs. Cox's Bank at Charing Cross; and, last of all—virtually completed externally, and only lacking a few fittings internally, but which, alas! he was not permitted to see finished—the National Portrait Gallery. In this building there were difficulties to be overcome, and one may hope for a favourable verdict, when the hoardings are all cleared away, that he did successfully meet those difficulties. There was the existing National Gallery, with its returned front facing St. Martin's Church, and this Neo-Græco work of Wilkins' poor commonplace design—not so much the fault of Wilkins, but arising more from the fact of his having to use up the front of Carlton House, and the proportion of the Order used there regulating the proportions of his building. Now, again, this in its turn has influenced Ewan Christian's design, for in the new portion of the National Portrait Gallery this work of Wilkins' had to be continued and harmonised, and it is not until one arrives at the corner where that work could be shut out that Christian had a free hand. In this enumeration of some of the principal works of his long and busy life it is possible to give but a condensed account of them, and one can only mention such important works as the Convalescent Homes at Seaford and Folkestone.

He was one of the oldest members of the Institute, for he was made an Associate in 1840, became a Fellow in 1850, Vice-President, and President in 1884–1886. During his presidency the Institute celebrated its Jubilee. In 1887 he was the recipient of the Royal Gold Medal.

In addition to the post of Consulting Architect to the Ecclesiastical Commissioners, he was also

Consulting Architect to the Lichfield Diocesan Church Building Society and to the Carlisle Diocesan Society, and was one of the architects of the Incorporated Church Building Society—all three, however, purely honorary appointments. In 1887, in consequence of the passing of the Bill for the City of London Parochial Charities 1888, he was appointed Consulting Architect to the Charity Commissioners, in whom were vested all the funds derived from the various charities connected with the old parish churches in the City. In this capacity he had to visit and report on the actual state of each church, and what sum of money was necessary, not only for the repairs to each then needed, but also what sum was necessary to keep them annually in repair. Every report was accompanied with a plan of the church and a detailed estimate of repairs; and these series of reports, forming the most complete account of the City churches ever written, are a monument in themselves to his untiring zeal and business capacity.

His striking personality was remarkable; to many he might have appeared grim and unapproachable, but under that somewhat stern exterior there lurked the kindliest and best of natures and warmest of hearts. Once strike a chord and the whole nature of the man blazed out in responsive echo; he would be carried away by enthusiasm, scarcely finding words to express the fulness of his heart. Boundless in his charity, many a recipient of that bounty will feel his loss. To those in his employ he was ever a kind and generous master; a terror to wrongdoers from that impatience of wrong which was so characteristic of him, yet withal he could be patient and forgiving. Of his private life it does not become one to speak, for "through all the track of years he "wore the white flower of a blameless life." But in his public capacity we never shall look upon his like again. Indeed, we can ill spare him, and his closing words in his Opening Address to the Institute in 1884 read like a legacy to his professional brethren:—"We have seen, I think, that "the aim of the Founders of this Institute was "high and noble; let our standard in the future "be raised still higher. Their work was begun "in weakness, let ours be continued in strength; "and putting aside all petty jealousies, let us "combine not for mere personal advantage, but in "the truest and most liberal sense, for the advance-"ment of our art, and the establishment of its "practice on that broad basis of honourable prin-"ciple which alone is worthy of the noble profession "to which we belong." This was no empty sentiment, but the guiding principle on which he acted throughout his professional life.

The late Edward Graham Paley [*F.*].

Edward Graham Paley, of Lancaster, whose death occurred on the 23rd of last January, had been a Fellow of the Institute since 1871, and had served on its Council in 1873 and 1874, and again during the four years 1881 to 1884.

Paley was born on the 3rd September 1823, the son of the Rev. Edmund Paley, Vicar of Easingwold, near York, and grandson of the eminent divine, the author of the famous *Evidences*. Educated at Christ's Hospital, London, upon leaving school he went to live at Lancaster, where he became a pupil of the late Edmund Sharpe, architect of that city. Devoted to his art, he early gave promise of making his mark in the profession, and at the age of twenty-one had inspired such confidence that he was entrusted with the entire superintendence of the improvement to the frontage of Hornby Castle, which was carried out according to his own designs. On the completion of his articles in 1845 Mr. Sharpe admitted him into partnership. The energy and enthusiasm displayed by the junior partner had their effect in a rapidly extended business, the firm acquiring a high reputation throughout the North of England for the excellence of their designs, and the thoroughness with which the works undertaken by them were carried out. Among their chief buildings were the parish church of Wigan, churches at Knowsley, Lever Bridge, and Rusholme; new halls at Capernwray near Lancaster, and Ince near Chester; and extensive additions to the County Lunatic Asylum and the Castle at Lancaster. The partnership endured till 1851, when Mr. Sharpe retired, and henceforth until 1868 Paley carried on the business alone.

Family traditions had bred in Paley a love for things ecclesiastical. Church architecture had always been his especial study, and his name at this time became widely known in connection with the building and restoration of churches in all parts of the northern counties. He designed and carried out the new Roman Catholic Church of St. Peter (with presbytery, schools, and convent) at Lancaster; St. Thomas's, Blackburn; St. Mark's, Preston; the parish church, Bolton-le-Moors; the Roman Catholic churches at Garstang and Yealand Conyers; St. George's and St. James's, Barrow-in-Furness, and others too numerous to mention; his restorations and enlargements including the parish churches of Winwick, Cartmel, Lancaster, Burnley, Easingwold, Crayke, Ulverston, and Kirkby Lonsdale. Among his public buildings during the same period were the Royal Albert Asylum, the Royal Grammar School, the savings bank, and the cemetery buildings at Lancaster; extensive works at Barrow-in-Furness, including stations and hotel for the Furness Railway Company; and a number of county mansions and halls, schools, parsonage houses, &c.

In 1868 Paley became associated with Mr. H. J. Austin. Since that date, in addition to a

large number of county residences—for such clients as the Duke of Devonshire, the late Lord Winmarleigh, the late Earl Bective, Sir J. Ramsden, and Sir Gilbert Greenall—public buildings, schools, offices, banks, &c., the firm have been responsible for the design and erection of over forty new churches, and an almost equal number of restorations. It is stated, indeed, that during his professional career Paley was connected with the building or restoration of no fewer than 250 churches, carried out at a cost which, roughly speaking, may be computed at £1,000,000. His was one of the firms selected to send in plans for the new schools of Christ's Hospital. A few years ago the firm was further strengthened by the inclusion of Mr. H. A. Paley [*A.*], the style of the firm being altered to Paley, Austin & Paley.

For many years Paley was Bridge Master for North Lonsdale, vacating the post when the control of the county bridges passed into the hands of the County Council. He was one of the founders of the British Archæological Society, took a warm and deep interest in art education in Lancaster, was secretary of the Art School of that city, and a member of the Corporation Committee of the Storey Institute, which was founded for the development of art and technical instruction.

The late Thomas Edward Bridgen [*F.*].

The following notice of the late Mr. Bridgen, compiled from information supplied by his widow, has been forwarded by Mr. John Holden [*F.*]:—

Thomas Edward Bridgen, a Fellow of the Institute since 1888 and a Fellow of the Manchester Society of Architects, who died at his residence, Oak Lynne, Fallowfield, on the 15th ult., occupied a prominent position among Manchester architects. He was born in Wolverhampton in 1832, and received the first part of his education at Southampton, and afterwards completed his studies in France. He was articled to Mr. George Cottingham, of London, and after gaining experience in other offices, amongst which was that of Mr. Nathan Pennington, of Manchester, he entered into partnership with the latter, and the firm continued from 1859 to the present time under the title of "Pennington & Bridgen."

The firm of which Bridgen was the Manchester representative succeeded in obtaining a considerable share of the work in the neighbourhood—to a great extent in competitions—and amongst the works carried out by them may be mentioned the Hospital for Sick Children at Pendlebury, which is stated to be the first built on the pavilion system, now so universally adopted. Then the remodelling of the Manchester Royal Infirmary, which was succeeded by similar alterations in those at Ancoats and Stockport. The Royal Eye Hospital in Oxford Road, Manchester, was built from their designs in 1885-86. They also erected, for the Metropolitan Asylums Board, a hospital with accommodation for 800 patients at Winchmore Hill, and another at Hampstead for 400 patients. The Churches of St. Saviour and St. Mark at Oxton, the restoration of the parish church of Bunbury in Cheshire, St. Bride's Church, Brooks Bar, and St. Clement's Church, Chorlton-cum-Hardy, the Inland Revenue Office in Mount Street, Manchester, the premises in Deansgate in the same city for the Queen's Building Society, and the block of offices at the corner of Albert Square and Cross Street, were also carried out by them.

Mr. Bridgen's health failed a year or two since, and for some time he had been unable to attend to business.

Additions to the Library.

Copies of Leaning's *Specifications* and Fletcher's *The London Building Act* 1894 have been added to the Loan Collection. The sixth edition of Professor Banister Fletcher's *Quantities*, thoroughly revised and brought down to date, has been received from the publisher [London: B. T. Batsford]. *Lockwood's Builders' and Contractors' Price-book for* 1895 [London: Crosby Lockwood & Son], edited by Mr. Francis T. W. Miller [*A.*], and *Spon's Architects' and Builders' Price-book* [London: E. & F. N. Spon], edited by Mr. W. Young [*F.*], have been received from their respective publishers.

Mr. Hugh Stannus [*F.*] has presented *The Decorative Treatment of Natural Foliage*, and *The Decorative Treatment of Artificial Foliage*, being the subjects of two courses of lectures delivered by him before the Society of Arts in 1891, and in February and March 1894. The lectures are illustrated in their pamphlet form. Dr. Murray [*H.A.*], of the British Museum, has forwarded *The Mausoleum at Halicarnassos*, being an address delivered by him at a meeting of the Glasgow Archæological Society, held 18th January 1894. *Urban Fire Protection*, being the subject of a Paper read by Mr. Edwin O. Sachs before the Society of Arts, has been published by Mr. Batsford in the "Studies in "Municipal Economy" series, and presented by him to the Library.

Mr. Andrew T. Taylor [*F.*], of Montreal, has forwarded a monograph of the opening of the new library in connection with the McGill University, Montreal. The building was established by the munificence of the late Mr. Peter Redpath, who appointed Mr. Taylor his architect. The latter gives a brief account of the building, which contains arrangements for the disposition of books in advance of the ordinary methods adopted in this country. Mr. Taylor's contribution to the text is likely to be found useful for reference by architects engaged in the erection of libraries.

The *Proceedings* of the Royal Society (vol. lvii., No. 342); *Proceedings* of the Society of Antiquaries (vol. xv., No. 1); *Index of Archæological Papers* published in 1893, being the third issue of the series and published under the direction of the Congress of Archæological Societies in union with the Society of Antiquaries; *Transactions* of the Surveyors' Institution (vol. xxvii. Part VI.), containing the discussion on Mr. Henry Blackbourn's Paper on the London Building Act, 1894; *Professional Papers* of the Corps of Royal Engineers (vol. xx.), edited by Captain C. B. Mayne, R.E.; *Transactions* of the North of England Institute of Mining and Mechanical Engineers (vol. xliv., Part 2); *Proceedings* of the Society of Biblical Archæology (vol. xvi., Part 10); *Annuaire* 1895 (vol. vi.) of the Société d'Archéologie de Bruxelles; *Annuaire* 1895 of the Société Centrale des Architectes Français; and the *Annuaire* 1895 of the Association Provinciale des Architectes Français, have all been received from their respective Societies.

Epigraphia Indica of the Archæological Survey of India (vol. ii., Part xvi.), containing the index to the volume, has been received.

The first part of the first volume of the Third Series of the *Transactions* of the Exeter Diocesan Architectural and Archæological Society, presented by the Society, contains numerous Papers, admirably and plentifully illustrated. The Rector of Bideford (the Rev. Roger Granville) contributes "An Account of Sir Thomas Grenville's Tomb in Bideford Church, and also of the "Long Bridge of Bideford," and Mr. C. J. Tait an interesting Paper on "Archæology and "Architecture." Mr. Edmund Sedding's Paper on "Ermington Church" is illustrated by three ground plans of the church at different periods of its history; and the same author also contributes a Paper on Holbeton Church. Notes on the Church of St. Swithin, Woodbury, are contributed by the vicar, the Rev. J. Loveband Fulford. The part, as a whole, promises excellently for the interesting character of the new series.

REVIEWS. XXII.

(64.)

EGYPT AND CHALDÆA.

The Dawn of Civilisation: Egypt and Chaldæa. By G. Maspero, Hon. D.C.L. and Fellow of Queen's College, Oxford. Edited by A. H. Sayce, Professor of Assyriology, Oxford. Translated by M. L. McClure, Member of the Committee of the Egypt Exploration Fund. With Map and over 470 illustrations and plans. Large 8o. Lond. 1894. *Price* 24s. [*The Society for Promoting Christian Knowledge, Northumberland Avenue, Charing Cross.*]

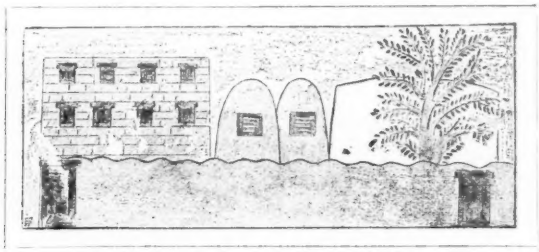
Professor Sayce, in a preface to this admirable volume, speaks in the highest terms of Professor Maspero's qualifications for writing such a work, and gives a full measure of praise for the manner in which the task has been carried out. As to his qualifications Professor Sayce says: —"Alike as a "philologist, an historian, and an archæologist, he "occupies a foremost place in the annals of "modern knowledge and research." Regarding the result he adds: —"In the present work he has "been prodigal of his abundant stores of learning "and knowledge, and it may therefore be regarded "as the most complete account of ancient Egypt "that has ever yet been published." These words from so high an authority as Professor Sayce will indicate the character of this important book, and form a better introduction to the present notice than anything I might presume to write.

It should not be overlooked that the historians of the present day have turned their attention to architecture, and treated it as a part of history. This has been done by men in the front rank as historical writers. Freeman may be cited as an example. Reigns, dynasties, and battles require much to be added to them in order to give a complete history of any people; and architecture is already recognised as one of the prominent outward signs of the progress a country has made. Architecture requires such a large combination of appliances, including the art as well as the science of any period; it has therefore much to tell of the condition of civilisation to which a people has attained. It becomes at times also a valuable record of the past. Even the remains of a temple give a clue to some of the rites that were performed; and sculptures upon its walls may reveal to us a glimpse of the mythology, of the particular deities worshipped, and their attributes. A ruined palace may convey to us some idea of the grandeur that surrounded the monarch; the mere walls of a house will disclose something about the living, and the tombs will show the treatment that the dead received. This is all fully recognised by Professor Maspero, who has now to be added to the list of those modern writers who recognise architecture as forming a part of history.

As this work deals with the "Dawn of Civilisa-"tion," the Egyptian part of it is limited to little more than the period of the "Ancient Empire," which closed with the sixth dynasty, or, roughly, about 2,000 B.C. This leaves out the Theban period, with its magnificent architectural remains, and confines its consideration to the more primitive times. The Pyramids are included, as they belong to the Memphite dynasties. The author cannot be accused of endorsing any of the wilder theories about these monuments, nor can he be said to have added much to our knowledge. A careful account of them is given, and their relation to the period in which they were constructed. Professor Maspero rejects the "accretion" theory, which was first originated by Lepsius. This theory assumed that the size of each pyramid resulted

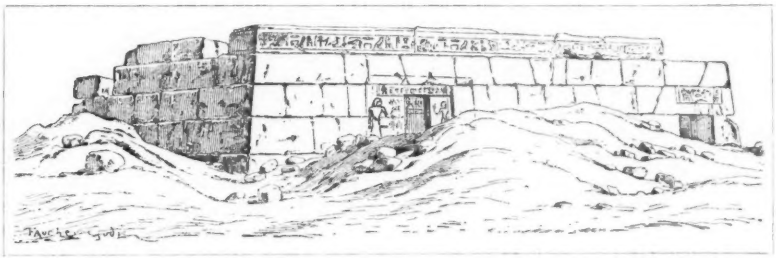
from the years of a Pharaoh's reign; that the Pharaohs on ascending the throne commenced a pyramid as their tomb; and that regular additions were made as time went on. Professor Flinders Petrie is quoted on this head, as he also refuses to accept the theory of accretion.*

The origin of the pyramid is seldom referred to by Egyptologists; that being the case, it is satisfactory to have the opinion of an authority like Professor Maspero upon the question. He says



THE HOUSE OF A GREAT EGYPTIAN LORD.†

that "the pyramid, like the mastaba, represents a "tumulus with four sides, in which the earthwork "is replaced by a structure of stone or brick" (pp. 358, 359). We may assume that a sepulchral tumulus is meant. If so, this may be accepted, for it is difficult to suppose that the pyramid could have originated from anything else. That the mastaba had its genesis from a tumulus appears to be doubtful. There is at least one well-marked feature which separates the character of the two



THE MASTABA OF KHOMTINI IN THE NECROPOLIS OF GIZEH.‡

structures. One is a solid mass, while the other is a building formed of walls. The solid heap of the pyramid points to the tumulus as its progenitor; but the walls of the mastaba indicate its derivation from a house form. Perrot alludes to this; as the mastaba walls have a well-marked batter, he says:—"This inclination has led some "people to assert that it is nothing more than an "unfinished pyramid." * The slope in the walls is merely the result of their having been constructed at first with mud or crude brick. The mastaba was not the tomb; it was the funereal chapel, where the rites for the dead were performed and the offerings made to the "double" of the dead person. To serve this purpose it had a door and chambers, so that it was structurally a house. The pyramids had each a funereal chapel, but they were separate structures built on the east. This in itself is a strong proof that the pyramid was at first a solid mass, and not a structure formed by walls.

Professor Maspero states that no temple of the Memphite period now exists, but he has managed somehow to discover glimpses of them, and he gives a slight account of the building of one at an early date which is so valuable from its antiquity that it is worth quoting (pp. 118, 119):—

> A temple was considered as the feudal mansion (*hâit*), the house (*pirâ*, *pi*), of the god, better cared for and more respected than the houses of men, but not otherwise differing from them. It was built on a site slightly raised above the level of the plain, so as to be safe from the inundation, and where there was no natural mound the want was supplied by raising a rectangular platform of earth. A layer of sand spread uniformly on the subsoil provided against settlements or infiltration, and formed a bed for the foundations of the building.† This was first of all a single room, circumscribed, gloomy, covered by a slightly vaulted roof, and having no opening but the doorway,‡ which was framed by two tall masts, whence floated streamers to attract from afar the notice of worshippers. In front of its façade was a court, fenced in with palisading. Within the temple were pieces of matting, low tables of stone, wood, or metal, a few utensils for cooking the offerings, a few vessels for containing the blood, oil, wine, and water with which the god was every day regaled.

This brings before us a very primitive temple in comparison with those which the remains of the Theban period show were erected at a later period.

A plan, from Professor Flinders Petrie, of the

* See *The Pyramids and Temples of Gizeh*, p. 68 *et seq.*, where it will be found that Petrie goes very minutely into the subject.

† P. 315. "The house was situated at Thebes, and "belonged to the 18th dynasty."

‡ P. 248. "Drawn by Faucher-Gudin from a sketch by "Lepsius [*Denkm.* ii. 26]."

* *A History of Art in Ancient Egypt*, vol. i. p. 167.

† A footnote adds that "this custom lasted into Græco-"Roman times, and was part of the ritual for laying the "foundations of a temple. After the king had dug out the "soil where the temple was to stand, he spread over the "spot sand mixed with pebbles and precious stones, and "upon this he laid the first course of stone."

‡ Those who are interested in the subject of the lighting of the Greek temple may note this detail.

ancient town of Gurob is given. This town is as late as the eighteenth dynasty, but it may be taken to represent at the same time the plan of a town on the Nile from any very early date down even to the present day. The mud hovels, with very narrow thoroughfares, have not changed much from the days of the Pharaohs. The representation of a house is also given of the same period (p. 315)—"The House of a Great Egyptian "Lord" it is called—which shows the corn granaries with domed roofs. The mastabas and sarcophagi are almost the only sources from which the palace or house of the early period can be restored. In both of these the form of a house or palace was imitated, and they show that wood had been at least one of the materials employed. The stele of Sitû has a very good representation of a house upon it: this is as early as the fourth dynasty, and shows a number of the structural details of a palace or superior class of house during the time of the ancient empire. The door, it may be noticed, is very narrow, and a curious beam, circular or convex in section, was placed under the door lintel; the purpose it may have served is not quite apparent. This feature is well represented in the stele from the tomb of Shiri, who was a priest in the time of the Pharaoh Sondi, as far back as the second dynasty.

In the Chaldæan portion of his work Professor Maspero has much to say upon mud or crude brick as a building material—a subject I naturally feel some interest in, having read a Paper before the Institute, some years ago, on "Mud Architecture."* He confirms, what I gave on the authority of Professor Sayce, that there was a month known as the "Month of Bricks." He also supports, what I was then only able to hint at, that there was some connection between Sin, the Moon-god, whom Rawlinson connects with architecture and the origin of bricks and building. An ancient legend, Professor Maspero states, "ascribes the invention of bricks, and conse-"quently the construction of the earliest cities, "jointly to Sin, the eldest son of Bel, and Ninib "his brother" (p. 753). The crude brick of Chaldæa was finer than that of Egypt; the reigning sovereign's name was stamped upon them. As a rule, no cement was used, but at times a layer of mortar or bitumen was spread between the courses; reeds were often strewn among the bricks "to increase the cohesion" (p. 624). How the reeds fulfilled this function is not explained. The ancient walls of Uruk still remain standing to a height of 40 or 50 feet, which is good evidence that mere mud is far from being deficient in the claim of durability.

* Transactions, Vol. III. N.S. p. 57.

The raised platforms on which towns, palaces, and temples stood in Mesopotamia form an interesting subject, which has not as yet received much attention. Professor Maspero states that at Lagash* one of these platforms still remains, rising 40 feet above the plain. They are not confined to the country of the two rivers. I have sketches and plans of some in Central Asia, and in most of them the raised platform was all that remained of the town. Ak Tapa, at Penjdeh, is about 100 feet in height, but is not built of brick; it is a mere earth heap. Eastwick describes one at Asiabad, in Persia, which he says is 200 feet high, 350 feet long, and 300 feet

STELE OF SITÛ, REPRESENTING THE FRONT OF A HOUSE.†

broad, built with unbaked bricks. There is another not far from Teheran, at a place called Veramin, where the unburnt bricks are fused into a solid and imperishable mass.‡ Whatever may have been their first purpose, these heaps belong to a primitive period, and a correct theory regarding them would have to embrace the remains existing along the whole region between the Euphrates and the Oxus.

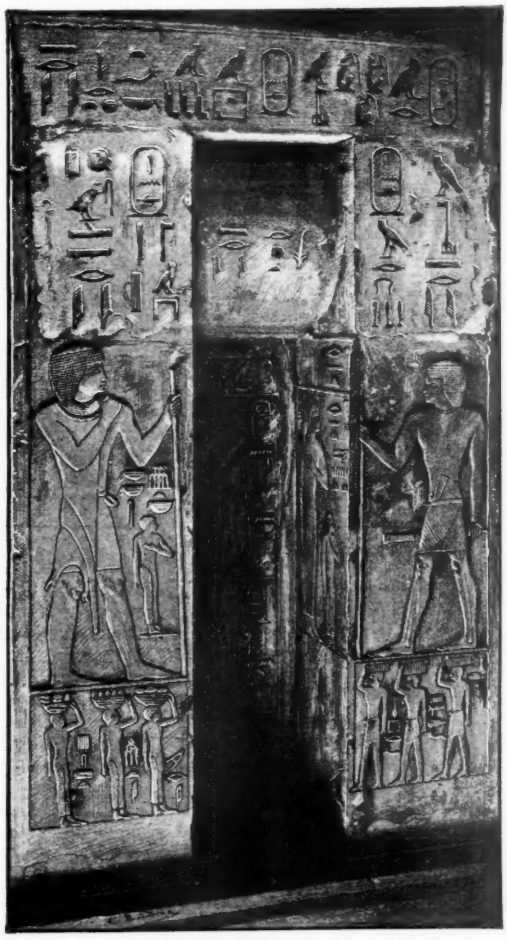
In Chaldæa, as well as in Assyria, we have those

* I understand this to be the same as Telloh, where M. de Sarzec made such interesting discoveries.

† P. 316. "The monument is the stele of Sitû [4th "dynasty] in the Gizeh Museum."

‡ Some account of these will be found in *La Perse*, by Mme. Dieulafoy, and in Curzon's *Persia*, vol. i. p. 353.

peculiar structures termed "terraced tower temples," or "ziggurats." As these temples might be described as "stepped pyramids," it would have been valuable to have had from such an expert Egyptologist as Professor Maspero some information as to any possible connection between



STELE IN THE FORM OF A DOOR IN THE TOMB OF SHIRI.*

them and their counterparts on the Nile. He gives a minute description of the remains of those in Chaldæa, and an approximate restoration of one, which he calls "the temple of Nannar at "Uru." This example has three steps. The shrine here is on the summit, and the necessity for reaching it explains the steps and their arrangement, so as to allow for stairs by which to ascend. The Egyptian pyramid had the chapel or temple on the ground on the eastern side, and the means of ascending the pyramid were not required. This will explain why it became pointed and perfectly smooth on its four sides. The stars may have been studied, as many writers have supposed, from these ziggurats in Mesopotamia; but they were not originally intended for observatories, and the same may be said of the Egyptian pyramids. These last, Professor Maspero says, were developed from a tumulus. A good many years ago it occurred to me that these terraced towers of Mesopotamia had in all probability the same origin as the Buddhist stûpa and the Egyptian pyramid, and I wrote a Paper on the subject.* It has long been recognised that the stûpa originated in the primitive burial mound or cairn, and that in course of time the rude heap of earth or stones slowly developed into an architectural form. Like the pyramid, it is a solid mass, distinguishing it in a marked way from a building with walls. The terraced tower temple is also a solid heap, and we are limited almost to the early sepulchral tumulus as the only possible form from which the development could have sprung. Luckily there is a piece of sculpture from Kouyunjik, with a representation of a temple, which is part mound and part ziggurat, which may be looked upon as very good evidence for the theory.† It would be out of place to go into all the details of this subject here, but it may be pointed out that the theory finds a strong confirmation from a Paper read by Mr. Pinches at the last Congress of Orientalists held in London, where he explains that the É-sagila, one of the terraced tower temples in Babylon, was the counterpart of "the abode of the blessed in Hades "or Paradise"; ‡ an idea, we can scarcely

* P. 237. ". . . from the stele, 1027, in the Gizeh "Museum."

* "The Tower of Babel and the Birs Nimroud," *Transactions of the Society of Biblical Archæology*, vol. ix. p. 307. A copy of this Paper is in the Library of the Institute. Some parts of it would have to be rewritten to bring the details up to later knowledge, but I see no reason to modify the main idea of the Paper.

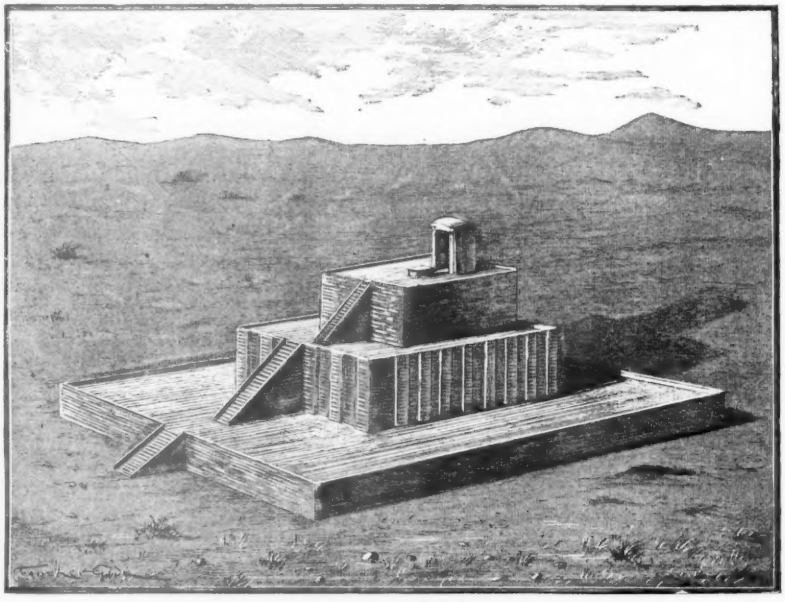
† A restoration of this temple will be found in Perrot and Chipiez's *History of Art in Chaldæa and Assyria*, vol. i. pt. iv. p. 380; and the sculpture from Kouyunjik is given at p. 128, fig. 34.

‡ *Transactions of the Ninth International Congress of Orientalists*, vol. ii. p. 193. Mr. Pinches' Paper is worth consulting; he explains that the É-sagila was "a type of "the Tower of Babel," which was to reach to heaven; but the Chaldæan story has this curious variant, that Hades or Paradise was not above, but below the mound. Still, we have the important fact that the "glorious mound" was the connecting link between this world and the next.

doubt, that must have been derived from the original sepulchral character of the mounds.

Professor Maspero gives many details of the ordinary house architecture of Chaldæa. The houses of the well-to-do people "are built of "fine bricks," the courses being "cemented together "with a thin layer "of bitumen"; "lighted internally "by small apertures" in the upper part of the walls—this indicates defence. A "low arched doorway, closed by a "heavy two-leaved "door," leads into a blind passage, "which opens, as "a rule, to a court-"yard in the centre "of the building." This is still the type of an Oriental house. The walls on the outside are bare and blank, and the openings are all inward to a central space. The rooms are "small" and "oblong," sometimes "vaulted, "and sometimes roofed with a flat ceiling, supported by trunks of palm trees." This agrees with what I saw in Persia and Central Asia. Wherever wood was to be found the roofs were flat; but where it could not be procured, a barrel roof with crude brick was the rule in the villages. To this it may be added that one morning I saw some men repairing the defensive walls of a mud village; perhaps it was the neatness of the repaired wall that recalled to me that it was almost identical in detail with the defensive walls represented in the Assyrian sculptures. There were the same towers, with the curtain between—the same crenellations on the top—exactly the same kind of wall that had been made in Assyria in the time of Sennacherib or of Tiglath Pilezer. The conclusion that forced itself upon me from these as well as from other data was that, at least up to a certain period, the architecture of Chaldæa, if not exactly the same, was closely allied to that which extended through Persia and Khorassan to Bokhara and Samarkand.

Professor Maspero is known best as an Egyptologist—on which subject he is a recognised authority—but Professor Sayce endorses his "exhaustive "acquaintance with Assyriological literature," so we may also accept with confidence what he writes on that department of his subject. The book extends to 800 pages, and architecture is only one of the aspects of civilisation in its dawn that he touches upon. The numerous and very excellent illustrations ought to be mentioned: they are the work of Faucher-Gudin.



THE TEMPLE OF NANNAR AT URU, APPROXIMATELY RESTORED (P. 629).

WILLIAM SIMPSON.

(65.)

A SERIES OF CATHEDRALS.

The Cathedrals of England and Wales. "The Builder" Series. Large fo. Lond. 1894. *Price* £4. 4s. [*The Publisher of "The Builder," 46, Catherine Street, Strand.*]

The form taken by this volume, if cumbersome, is at least dignified and stately, and so far in keeping with the subjects delineated. The drawings and articles are those which have formed the "Cathedral Series" enterprise of *The Builder*, and are not gathered together without diligent revision and befitting improvements.

The plan and scope of the book itself may be shortly stated as consisting of an exterior view and ground plan of each of the cathedrals, with occasional sketches and measurement drawings accompanying a descriptive text. In a volume so large as this appears, one might expect more to have been given, but the aim of the editor throughout seems to have been to break new ground rather than to

give a complete impression of each building. For this reason apparently he has had the view taken from unusual and even impossible points of actual view, the result being in some cases quite an unfamiliar presentation of a familiar fabric. This may add a degree of fresh interest to the work, but in one or two instances it does great injustice to the particular cathedrals, and perhaps to the series generally. No one, for example, could guess from the illustrations that Carlisle's glory is its eastern window, and that of Wells its western front, for in both cases points of view are chosen from which neither appears, and this seems to be done of set purpose. In a similar way few unacquainted with the splendid pile on the Wear are likely to realise from the drawing that Durham crowns one of the finest and most commanding sites in England; nor could one imagine that Lincoln occupies an imposing elevation, or that Wells is set in the loveliest surroundings. Of course, the nearness of the point of view has something to do with this; but for all the detail such drawings can show, many of them might have been drawn at greater distance with advantage; the views of Bristol and Norwich are cases in point. A purely architectural representation does not consist of a drawing of a building divorced from its surroundings, or set up in perspective from impossible vantage ground; it is at least to be supposed that for its site and environment the building was carefully designed and adapted. The views which are exceptions to this tendency are the most satisfactory. Different architects may and will take different views of the excellence of the drawings, but to the writer that of Chichester, by Mr. Beresford Pite, appears to be the finest, followed at some distance by the same gentleman's drawing of Worcester Cathedral. It is only fair to the other pen-and-ink drawings to mention that the softer ink-photo process has been employed in the case of Mr. Pite's work; but that allowed for as far as may be, the power and feeling which his work reveals is very striking. Although the effect is much more pictorial, architectural detail is indicated with as much knowledge and precision as by any other hand, and these two drawings are a contrast in every way to the "tighter" and harder style of "rendering" which is not without its representatives in these pages. Excellent examples of draughtsmanship are those of Ely, by Mr. Gerald Horsley; Lincoln, by Mr. Begg; St. Paul's, by Mr. Statham (the editor); Exeter, by Mr. Needham Wilson; and Gloucester, by Mr. Mallows. Taken as a whole, however, it may be doubted if the exterior views are quite successful, and two-thirds of them would be gladly exchanged for permanent photographs by most architects. "Photographs," says Mr. Statham in his Canterbury article, as if anticipating this criticism, "are "invaluable as memoranda, but illusive as repre- "sentations, owing to their constant tendency to "distort and misrepresent proportion." This may be so, but perfect accuracy is not to be sought in the so-called laws of linear perspective. Though exactness in views is not of such paramount importance as Mr. Statham counts it, most of us would pin our faith to the camera in this particular, rather than to a drawing made up at home from plan and elevation, even though the details had been "filled in partly from sketches on the "spot." The sketches which are mixed up with the text perhaps bring out the strong points of the architectural sketcher better than the large plates. Clear and suggestive, they serve their purpose very well; it is only when confronted with the much more difficult task of conveying an impression of a great building that the average sketcher seems to break down.

While praise may be so far qualified in regard to the general views, the plans, which are doubtless the most important part of the work, cannot be too highly commended. These are in every case drawn to a good scale, averaging about $\frac{3}{8}$ inch to 10 feet, Canterbury, Chester, Durham, and York being double-page plates. Each has the work of different periods clearly distinguished, and all evince the greatest accuracy and thoroughness in their measurement and delineation. They are supplemented in many cases by plans of the churches previous to alteration or pre-existing, as at Ely and Rochester, and plans of the crypts at Worcester, Ripon, and York. What is missed is some drawing which would raise the interior from the plan and give the impression of it which the view does for the exterior. This want has been, to some extent, supplied in the case of Durham, Worcester, and others; but an interior view of each in the text would have enabled one to form a more distinct conception of each cathedral. The articles connected with each subject are of a purely historical and descriptive nature; on this account, perhaps, some are "stiff reading," more especially in the absence of fuller illustration of the points dealt with. Among the most interesting and readable, while thoroughly architectural, is the editor's description of Salisbury; and Mr. Pite's article on Ely is with good reason singled out by Mr. Statham for special praise. Precentor Venables, too, whose death is just announced, has performed a similar office for his beloved Lincoln in a most excellent way; and, indeed, every article gives evidence of perfect acquaintance with its subject, and sometimes of enthusiastic devotion.

A work like this, which brings all the English cathedrals together, gives prominence and emphasis to their common characteristics. Looking over the plans, their remarkable narrowness, and length out of all proportion apparently to width or height; the bold projection of the transepts, which in some cases seems almost necessary to the lateral stability of the fabric; the prevalence of the square eastern end and the eastern transepts,

the spreading out of the western front for effect in many instances, are some of the English peculiarities impressed upon the student. Turning to the exterior, perhaps there is more to admire in the splendid appearance of the well-raised towers which the moderate height of roof permits, the perfect grouping of the normal three, best represented by Lincoln and Lichfield, the picturesqueness resulting from the various types of work at different periods, and withal the serenity of effect which comes of restraint and refinement. In this respect they stand between the Italian Gothic churches and the French. That disturber of the peace, the flying-buttress, while admitted and confessed, is kept within bounds; and no English cathedral, unlike Bourges, Le Mans, Beauvais, and other "architectural follies" of France, looks "like a "half-built ship on its shores." Even if France achieved greater results on the whole, and though Germany has its one unrivalled example, English cathedrals, rightly regarded, hold their own in relation to Continental rivals. As for Italy, the Church of St. Peter surpasses St. Paul's chiefly in its most noble interior, and St. Mark's can be classed with nothing else. But is Lincoln less *beautiful* than Milan, or Salisbury than Santa Maria del Fiore? Who would exchange Ely for Siena Cathedral, or Durham for San Zeno, Verona? This comparison would seem almost ridiculous but for the close correspondence of the interior treatment in both cases; the English examples far excel, out and in and all round. And yet the new generation of British architects probably knows more about and takes more concern in the foreign shrines. Perhaps a book like this is all the more to be welcomed and prized at a time when the tide of interest appears to have receded from the noblest mediæval works of the country richest in the art of that period. That it will flow again, and soon, it is not possible to doubt.

WILLIAM J. ANDERSON.

Glasgow.

(66.)

CAIRO.

Cairo: Sketches of its History, Monuments, and Social Life. By Stanley Lane-Poole, Hon. Member of the Egyptian Commission for the Preservation of the Monuments of Arab Art. Second edition, enlarged, with numerous Illustrations on Wood by G. L. Seymour, Harry Fenn, J. D. Woodward, and others. 8o. Lond. 1895. Price 12s. 6d. [Messrs. J. S. Virtue & Co., Limited, 26, Ivy Lane, Paternoster Row.]

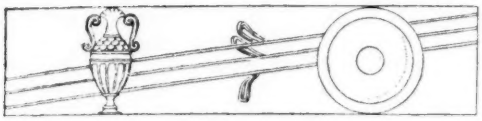
No one is better qualified to write a really interesting description of Cairo than Mr. Stanley Lane-Poole. He approaches the history, life, customs, and arts of its people not as a stranger, but as one born, as it were, to the subject, and who has for years past been digging in the same soil. Therefore, even though this book have somewhat too much the guise of the popular "table-"book," it does in truth contain a considerable mass of interesting material; and many facts, not easily accessible but to the student, are brought together in a few very readable chapters. To the traveller intending to spend a few weeks in Cairo, this book would be an admirable companion, and would open his eyes to the real interest of much that he might very readily miss. During a stay of some months in Cairo, I was amazed at the almost complete ignorance of everything connected with Arabic art in all, or nearly all, the many visitors who passed to and fro, or indeed in the many European residents. I may safely say that I did not meet half a dozen persons who had even a superficial knowledge of the Arabic history or the Arabic art of the city. But that was twenty-five years ago. Now we may fairly believe that many know a little, and more want to know. Besides its service to the traveller in Egypt, the book renders one material service to the dweller at home. It points out how splendid are some of the treasures which have found their way from Cairo to Kensington. Anyone wanting to know something of the minor arts of mediæval Egypt will perhaps learn almost as much by quiet research in the Kensington Museum as in Cairo itself. But this does not apply to architecture. Not till he has spent some time in Cairo can the architect learn to what nobility his art attained in Arabic forms. The detail may be learnt at home; but the dignity, the repose, the reticence, and the occasional magnificence can only be seen truly on these few square miles of soil and sand.

In the table of contents a brief synopsis of each chapter is given; there is also, at the end, an excellent index; and to architects one of the best features of the book will be found in the appendix —a tabulated list of the Saracen rulers of Egypt from the time of Mohammed downwards, with the dates, both Christian and from the Hegira, the principal events and monuments being placed alongside.

Mr. Lane-Poole writes pleasant, chatty descriptions, and not as a pedagogue. Like every writer on Oriental matters, he occasionally insists on some quite unfamiliar way of spelling the familiar. Surely we might have kept our "Beni-Hassan"! To the average Englishman it represents the actual sound more nearly than Beny Hasan.

I cannot think that the illustrations well befit the book. A few are really good, such as the "lamp" on page 115, or the window, p. 187; but such illustrations as that on p. 31, or the "porter," p. 159, serve no purpose. Many of the more "pictorial" cuts are heavy, and wanting in proper gradation of tone; some are absolutely bad, as the plates facing pages 286 and 290, or the "Sais" at p. 138, whose right arm is a curiosity. On the whole, the book would gain by having fewer and less sensational plates. It is pleasant to refer to the simple, unaffected cuts in Lane's *Modern Egyptians*. But perhaps the "unaffected" is a lost quality in art.

J. D. CRACE.



MINUTES. X.

At a Special General Meeting, held on Monday, 11th March 1895, at 8 p.m., Mr. F. C. Penrose, F.R.S., *President*, in the Chair, with 15 Fellows (including 5 members of the Council) and 9 Associates, the President moved that, subject to Her Majesty's gracious sanction, the Royal Gold Medal for the promotion of Architecture be presented to Mr. James Brooks, for his executed works as an architect. The motion, having been supported by Mr. Wm. Woodward [*A.*], was seconded by Mr. Charles Barry, F.S.A., *Past President* [Appendix A], and it was

RESOLVED that, subject to Her Majesty's gracious sanction, the Royal Gold Medal for the promotion of Architecture be presented this year to Mr. James Brooks, *Vice-President*, for his executed works as an architect.

The Meeting then terminated.

At the Tenth General Meeting (Business) of the Session, held Monday, 11th March 1895, at the close of the Special General Meeting above referred to, Mr. F. C. Penrose, F.R.S., *President*, in the Chair, with 15 Fellows (including 5 members of the Council) and 9 Associates, the Minutes of the Meeting held 25th February 1895 [p. 314] were taken as read and signed as correct.

The President read a letter from Mrs. Gribble [Appendix B], addressed to the members of the Institute, in reply to the resolution of condolence passed at the General Meeting of the 7th January 1895 [p. 191].

The Hon. Secretary announced the decease of Charles Aldridge, of Liverpool, *Fellow*, and Alfred White, F.S.A., *Hon. Associate*.

The receipt of donations to the Library was announced, and an expression of thanks to the several donors was ordered to be entered on the Minutes.

The following Associate, attending for the first time since his election, was formally admitted and signed the Register, namely :—Alfred Kirk Brown.

The following candidates for membership were elected by show of hands, in accordance with By-law 9 :—

As Fellows (2).

WILLIAM HENMAN [*A.*] (Birmingham).
PAUL WATERHOUSE [*A.*], M.A.Oxon.

As Associates (56).

THOMAS KERSHAW (Halifax).
WILLIAM HODGEN (Queensland).
ERNEST EDWARD FETCH.
FREDERICK BLIGH BOND (Bristol).
JOHN PAIN CLARK.
WILLIAM EDWARD VERNON CROMPTON (Wigan).
FREDERICK ERNEST PEARCE EDWARDS (Liverpool).
HENRY ERNEST KIRBY.
CHARLES EDWARD BATEMAN (Birmingham).
ALFRED WHITELOCK FIELD.
GEORGE GUNN (Sandgate, Ayr).
WILBERFORCE ERNEST HAZELL.
JOHN HENRY PRICE (Liverpool).
HARRY TOM BODEN SPENCER.
GEORGE AUGUSTUS BLIGH LIVESAY (Bournemouth).
ALEXANDER PAUL MACALISTER (Cambridge).
THOMAS HARRY WESTON (Bristol).
HENRY JAMES WISE.
HERBERT JEFFREY PALMER.
JOSEPH SPAIN (Sunderland).
CHARLES SEPTIMUS ERRINGTON (Newcastle-on-Tyne).
FREDERICK BRICE HOBBS (Liverpool).
HARRY WILSON PYE.
JOHN CADWALLADER DEWHURST (Belfast).
WILLIAM EDGAR GAULD (Aberdeen).
ROBERT WILLIAM HORN (Glasgow).
VIVIAN HERBERT KING.
ALFRED HENRY MILLS (Manchester).
THOMAS ALOYSIUS POLE (Brisbane).
GEORGE PATRICK SHERIDAN.
PERCY HENRY ADAMS.
HAROLD BAILEY (Hull).
PERCY PAOVICH COTTON.
WILLIAM ADAM FORSYTH.
FRANCIS JOHN POTTER.
CHARLES HENRY SMITH.
JOHN BORROWMAN, Jun.
HARRY EBENEZER BUDDEN (Sydney, N.S.W.).
FRANK BERRIDGE COOPER (Leicester).
ARCHIBALD CAMPBELL DICKIE.
SAMUEL STEVENS DOTTRIDGE.
ARNOLD SEAWARD TAYLER.
HAROLD EDMUND CHURCH.
HENRY INGLE POTTER.
ALEXANDER ROBERT HENNELL.
ALLAN JOHN PINN (Exeter).
SYDNEY BENJAMIN BEALE.
HENRY ASCOUGH CHAPMAN (Scarborough).
GEORGE COSTER (Bournemouth).
ERNEST OUTRAM CUMMINS.
HERBERT ALFRED LEGG.
GEORGE OAKLEY SCORER.
THOMAS DUNCAN RHIND.
LUKE BARLOW (Manchester).
JOHN LAURIE CARNELL (Norwich).
HYLA EDWARD ELKINS.

As Hon. Corr. Member (1).

LOUIS VIOLLIER, Architect to the Cathedral of Saint-Pierre, Geneva (Geneva).

The proceedings then terminated, and the Meeting adjourned at 8.45 p.m.

APPENDICES.

A.—Election of the Royal Gold Medallist.

MR. WILLIAM WOODWARD [*A.*] said that for the last two or three years he had, on occasions similar to the present, directed attention to what he conceived to be an unwise procedure on the part of the Council in the nomination of the proposed recipient for the Royal Gold Medal. But on the present occasion he did not intend to pursue that subject. He did not desire to utter one word which, by implication even, would give a semblance of opposition to the nomination which the Council had made, and which had received the support not only of the gentlemen present, but the hearty concurrence of every architect throughout the whole of the United Kingdom. Mr. James Brooks had affixed to his every work the stamp of his individuality, He had solved a problem which would appear to be almost insolvable, of imparting to ecclesiastical architecture distinct originality in design, without sacrificing those features and those elements which inspired religious fervour, and which were pre-eminently characteristic of mediæval art. He had shown that it was perfectly possible in designing ecclesiastical work to impart such originality, and to diverge somewhat from the glorious examples of pure Gothic, without descending to the vulgarisms of a church of the "Queen Anne" type, or to the supposed inventive thought which certain

modern architects had palmed off upon the public as the result of some extraordinary genius. Fortunately, there were in London many works by Mr. James Brooks which he was sure every architect would desire to inspect, and see for himself whether the man whom the Institute delighted to honour was not worthy of that distinction. There was the Church of the Holy Innocents at Hammersmith, containing a characteristic feature of Mr. Brooks's work in the vigorous lines of the water tables to his buttresses, in the variety, the mass, and the beauty of its detail. There was the parish church of Hornsey—a church which stood out distinct for the originality and beauty of the tracery in the windows, and, notwithstanding that originality, it contained the elements of the beauty of ecclesiastical work. With regard to the church at Hornsey, he should like to say that when, some three years ago, certain choirs in the North of London amalgamated and joined in a magnificent service in that church, and in which he (the speaker) had taken part as a singer, the choirs agreed that the acoustic properties of the building were magnificent; and one of the most distinguished organists in London said that he had never displayed the beauties of an instrument in such an excellent position as that in which Mr. James Brooks had placed it. Another building of his, the Church of St. John the Baptist in Holland Road, Kensington, was a remarkably beautiful church in its general conception, in its mass, and in its details, and possessed of a tower that contained all the features so characteristic of Mr. Brooks's work. Then there was a church which was now being built—the Church of the Good Shepherd at Gospel Oak—a church also containing that peculiar vigour in the water tables of the buttresses, in the boldness of its tracery, and in the magnificent dignity of its west front. He had mentioned only a few of his ecclesiastical works, but Mr. Brooks had not confined himself to ecclesiastical architecture; in domestic and secular work he had displayed equal skill, as, for instance, in the schools, the Convent, and the Hospital of St. Mary of the Cross at Shoreditch. Those buildings were a dignified admixture of Gothic and secular work—light and beautiful in conception, and without that gloomy monasticism which distinguished the work of many architects when they indulged in Gothic. Then finally there were even stables containing the features which had dignified Mr. Brooks's work—the stables built in Brick Street, Park Lane, for the Marquis of Londonderry. Those works, and the thoughts which those works inspired, led him to believe that he was only feebly echoing the thoughts not only of everyone present, but of every architect in England, when he said that they thanked the Council for their wisdom in the selection they had made. They rejoiced in the privilege of being able to heartily endorse that selection, and congratulated Mr. James Brooks upon the greatest honour which it was in the power of his professional brethren to bestow, and they hoped he would live many years to enjoy the reminiscences which such a happy occasion must at all times recall.

Mr. CHARLES BARRY, *Past President, Royal Gold Medallist* 1877, in seconding the motion, said that, as one of the older members of the profession, he should like to express the pleasure he felt at the choice which the Council had made. His own impression had been for some years that that honour might have been conferred on their good friend even at an earlier date than the present; but that it was so conferred now he most unfeignedly rejoiced. They were indebted, he thought, to Mr. Woodward for mentioning some of the works which had earned Mr. Brooks that distinction. He thought it rather desirable that there should be some—he did not like to call it justification, but some reason, which could go forth publicly, as that for which the Council had afforded that much coveted honour. Of course, the Institute Journal went all over the country and abroad, and it was desirable that those whom the Institute honoured, as it did honour their good friend, should have the justification of that honour among those who did not know him so well as they did themselves. The works enumerated were, he thought, tolerably well known to all, and they formed a goodly catalogue which could be easily added to, and which really afforded the full reason or justification of the Council in awarding Mr. James Brooks the honour. He had hoped that Mr. Brooks would have been present that evening. Though from ill-health and growing infirmities he (the speaker) was not able to be so often an attendant at their meetings as he used to be, and as he should like to be, he came down expressly to shake hands with Mr. Brooks, and to wish him every kind of good wish. That, of course, he hoped might take place when the Medal was given; but in the meanwhile he did not like to sit there silent, as certainly one of his very oldest friends, without expressing his most cordial concurrence and infinite pleasure that the Council had thought fit to make the award they had done.

The motion was then formally put from the Chair, and carried by acclamation.

B.—The late Herbert A. K. Gribble [*A.*].

Mrs. Gribble's letter, in reply to the resolution of condolence passed the 7th January, is as follows:—

64, *Redcliffe Road, S.W., Feb. 10th* 1895.

To the Members of the Institute of British Architects.

Gentlemen,—A severe illness which prostrated me for the past month prevented a reply to your most kind and sympathetic letter, which I read with deep emotion. The chivalrous and generous manner in which you allude to the ability of my beloved husband is so soothing in our present deep affliction, that my son and I cannot find words to thank you suitably; and the assurance that his great talents were recognised and acknowledged by his colleagues of the Institute creates a lasting gratitude in the heart of his widow and son towards its members, one and all.

Trusting you will accept our sincere and united thanks, I am, Gentlemen, most sincerely yours,

Julia Marie Gribble.

PROCEEDINGS OF ALLIED SOCIETIES.

YORK.

Some Account of the Arts in Sicily and Southern Italy. By Francis W. Bedford [*A.*].

Read before the York Architectural Society 8th February 1895.

Owing to the geographical position of Sicily, its fertility of soil, and the beauty which Nature has lavished upon it, it has been the coveted land through many generations, and was consequently the field of struggle between the older and newer civilisations. In speaking of the arts of Sicily, therefore, we must have clearly in our minds the position of the country, thus placed midway between Athens and Rome on the one hand, and Rome and the mighty power of Carthage on the other. We must follow, also, its story during those centuries of never-ending wrestlings, and we shall then understand better the various changes which took place in its architecture. The beauty and tenderness of its climate, too, its bright sun and blue sky—all these have had their influence on the arts, lending colour to them as bright sky reflected in a clear pool.

The earliest inhabitants of the island were a prehistoric race, traces of which exist in the flint implements found in different parts of the island. They were followed by the Sicani, probably an Italian race inhabiting the western part of the island; and the Siculi, who founded towns on the eastern and northern coasts. Phœnicians made colonies on the shores, of which Panormus, our modern Palermo, and Soluntum were the chief. On the main land around Naples several tribes were found, all distin-

guished by their language, constitution, and customs. Of these tribes the Oscan predominated, and their language was the one in most general use. At a very early period, about B.C. 1056, the west and south-west coasts of Italy were colonised by Greeks, who exercised great influence on the arts of the native tribes. A glimpse at the remains of the Oscan towns of Pompeii and Herculaneum shows to what an extent this influence spread, and the Greek language and customs prevailed until a late period in the Christian era, long after the Romans had conquered the country. It will be found indeed that the influence of Rome on the architecture of the South was not noticeable until a late period, and never had that power which it attained in the North.

Kyme and Neapolis were among the first Greek cities on the main land, and in B.C. 735 Naxos, on the east coast of Sicily, was founded by the Ionians. Then followed Syracuse in B.C. 734, Selinus in 628 B.C., Pæstum on the main land in 600 B.C., and Acragas in 581 B.C. The earliest monuments remaining to us of this period are the famous temples of Pæstum. They are situated in a romantically desolate waste—a perfect wilderness—encircled by the distant blue mountains, a spot which a few years ago was notorious as the most brigand-haunted place in Italy. As we approach we catch glimpses of the deep blue sea between the majestic dark-red and warm-yellow columns of the temples, now bare and ruined and shorn of all their sculpture, but which still rear their heads as emblems of the might of Hellas, and the gods to whom they were dedicated. The once prosperous town, the rose gardens extolled by the Roman poets—all are gone. Rude and archaic appear these temples to one familiar with the purity of the Parthenon; they are early—all is experimental. One can trace the development from the stumpy, much-diminishing columns, with their wide-spreading capitals, of the temple wrongly called the "Basilica," to those of the Temple of Neptune, where the columns taper more gradually and with a swelling outline, and where the capitals are more beautifully designed to support the weight above. Pæstum, however, appeals to one more from its wonderful picturesqueness and colour and the thoughts that fill one's mind in viewing the last remains of a once great city.

The most important town of Magna Græcia was Syracuse, founded by the Corinthians in 734 B.C. It soon passed into the hands of despots who, in conjunction with the inhabitants of Acragas, destroyed the Carthaginians at Himera in 480 B.C. Now commenced the golden age of the Greeks in Sicily, and Syracuse attained such power that it often threatened its mother Athens, culminating in the destruction of the Athenian expedition in 413 B.C. The present town of Syracuse occupies the island of Ortygia, which formed part of the original site of the ancient city, being connected to the main land by bridges. The greater part of the city occupied a limestone plateau at some height above the sea, and commanding magnificent views, with Etna in the distance. Below lies the famous harbour like an inland lake, where that desperate struggle between the Athenian fleet and the Syracusans took place.

The cathedral in the modern town occupies the site of a Doric temple which local tradition calls a "Temple of "Minerva." Remains of the columns, with their capitals and entablature, are seen built into the aisle wall, crowned with an odd-looking Saracenic battlemented parapet. The interior also contains nine columns of good proportions. The most interesting object, perhaps, in Syracuse is the Greek theatre, one of the largest of its kind. It was built in the 5th century B.C. The site is magnificently chosen on the slope of the hill, the harbour, the island of Ortygia, and the blue Ionian Sea forming a background to the stage below; to the right stretches a long blue line of mountains, and in the plain the thin silken lines of the aqueducts stretch through the vineyards. For the Greek architects showed their knowledge of art from the very beginning in choosing their sites so as to obtain Nature's best help. Viollet-Le-Duc says on this subject:—

> It may be an exaggeration to assert that this idea of art was the first requirement to be satisfied; and yet, if we observe the position of the buildings, compare their respective dimensions, and note the "picturesque" manner in which they are grouped, it becomes apparent that considerations of outline and general effect materially influenced the choice of their ground. . . . If the Greek cities in their present ruined state still preserve the fragrance of art in the midst of their decay, it is because among the Greeks art was not a mere decoration—a superfluity; it was the ruling principle from the basement upwards; the genius under whose auspices the city was founded. Let us look at Agrigentum—the ancient Grecian Acragas of which I have spoken before—one of the finest of the Dorian colonies; and first observe with what care the site was chosen.
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> Near to a well-sheltered harbour there rises a range of calcareous hills running parallel with the sea: the Greeks made this chain of hills the rampart of the city on the side most exposed to attack. They shaped the summit into the form of thick walls pierced with gateways. The rocky ridge was converted into a wide rampart, on the top of which were several temples built parallel with the walls; thus presenting to strangers coming from the port a long line of buildings of very various dimensions, resting upon an enormous basement of hewn rock. Between this natural rampart, thus turned to such admirable account, and the Acropolis, which stands beyond and commands the surrounding country, is a valley in which the city is built, the dwelling-houses perfectly sheltered from the north and the south-east winds, both of which in Sicily are disagreeable. The Acropolis contained temples, of which, however, very few traces remain. The city was bounded on the south also by a long range of calcareous hills, whose summits were shaped by the hand of man, and adorned with a belt of temples standing out in bold relief against the sky, and on the north by the Acropolis joined to other hills of less elevation, itself also crowned by noble monuments.

The Temple of Juno Lacinia at Girgenti—as Agrigentum is now called—is the earliest of these temples. It was built in the fifth century B.C., and is a pure type of Doric. The temple is peripteros-hexastylos (columns all round, with six in front), and is built, as are all the temples of Girgenti, of a warm yellow and red calcareous stone, which was covered with an extremely thin and fine coating of stucco, made of powdered marble, afterwards painted in the brightest colours with ornamental designs. The Temple of Concord, a little further to the west of the above, is one of the best preserved temples in existence, owing to its having been converted in the middle ages into the Church of San Gregorio delle Rape. It is similar in plan to the Temple of Juno—somewhat later, but also belonging to the best period of Doric art. It has the cella remaining almost perfect. Not far from the Temple of Concord are the remains of the Temple of Hercules. Only the stump of one column remains standing; all the others are stretched out flat on the ground in very regular order, having been probably overthrown at the same time by an earthquake. An examination of the bases shows that the sirocco wind, which often carries dust and sand as well as rain with it, had undermined and worn away the columns at the bottom. Not far from the Temple of Hercules is the so-called Tomb of Theron—a square building of small dimensions in two stages, a plain basement below, and above decorated with attached columns at the angles. It is of late Greek or Roman workmanship.

Near the Temple of Hercules are the remains of the great Temple of Zeus, one of the largest Grecian structures known. It was called commonly, until recent years, the "Basilica "of the Giants." It was a pseudo-peripteros-hypæthros temple (having attached columns all round and an open roof). It was 363 feet long, or 136 feet longer than the Parthenon at Athens, and had half columns 55 feet in height and nearly 7 feet in diameter. These columns were fluted, each flute being nearly 2 feet wide at the bottom.

In the interior of the temple enormous atlantes, 25 feet in height, supported the roof. One of these was reconstructed by Cockerell. To the west are the remains of the Temple of Castor and Pollux, consisting of four Doric columns, which were re-erected by Cavallari of Syracuse. It has been constructed, however, with the remains of two distinct temples. Much of the original stucco remains, and traces of colour are to be seen in different places.

It is difficult to picture in our minds what must have been the effect of these temples in the days of the Greeks—this long succession of noble buildings situated in one of the most beautiful spots in the world, on the edge of a precipitous ridge, converted by the consummate art of the Greeks into terraces and platforms, from which they viewed the sparkling sea beyond; whilst behind rose the Acropolis hill, 1,000 feet above the sea, crowned by magnificent temples, dark against the sky.

The temple at Segesta, one of the best preserved temples in Sicily, is situated in a lonely region some twelve miles from the nearest railway station. We walked from the station to the village of Calatafimi, about five miles through bare country—thick, however, with prickly-pear, and a stiff climb all the way. Here we hired one of the gorgeously painted carts, which are more picturesque than comfortable, as they are entirely without springs, and we had about two hours of the greatest agony I ever experienced. The road was exceedingly rough, and the man kept his mule going full trot all the way. We forded a river, and after a stiff climb reached the deserted temple. It was never finished, which makes it particularly interesting, as we can see distinctly the mode of building. The external range of columns was first erected, gaps being left in the steps between the columns, so that the stone for the internal cella might be the more easily dragged through. On the front of the steps blocks of stone are left projecting, which were used, probably, in hoisting the stones up. The columns are unfluted, and thicker than required, to allow of the paring down and fluting to be done afterwards. At the corners of the abacus of the capitals projecting lumps are left, perhaps to preserve the sharp aris. The internal cella had not been commenced when Agathocles destroyed ten thousand of the inhabitants in B.C. 307.

It is unfortunate that no remains exist of the domestic and civil architecture of the Greeks, or of their colour-decoration. However, in tracing the influence of the Greeks on the native tribes of the countries they colonised, we shall be able to gather some idea of Grecian houses and their decorations. And these are best seen in the Oscan town of Pompeii.*

The decorations of Pompeii, if not actually painted by Greeks, were formed on Greek originals, and from them we learn that the ancient art of painting had reached a very high point of perfection. Before the time of Augustus the walls were generally painted one colour relieved by ornament, but the Emperor introduced the system of decorating walls with landscapes and fanciful architectural compositions. This style of decoration spread very rapidly, and we find in all the buildings of the few following years which have been handed down to us examples of this work, as in the Baths of Titus and the excavations on the Palatine. These remains were later to be the inspiration to Raphael and his pupil Giovanni da Udine for the beautiful decorations of the Villa Madama and the Vatican. It must be remembered, however, in examining the decorations of Pompeii, that this city was only a third-rate provincial town; and as the whole, or the greater portion, of it was destroyed by the earthquake in A.D. 63, the paintings we have now discovered must have been executed between that year and the eruption of 79. They were painted, probably, by bands of travelling artists, who, having the Greek models at their finger-ends and their pattern-books before them, reproduced more or less literally the paintings of Zeuxis and Apelles.

They are sketched firmly and masterly, not traced or stencilled. All the compositions are carefully thought out, and designed to fill the space for which they were intended. Architecture formed an important part in these compositions, forming backgrounds and frameworks to the pictures. Speaking of these architectural landscapes, Burckhardt says:—

> The architectural views give an interesting picture, not only of the general style of the buildings of that time, but more especially of those which gave a special character to the coast between Cumæ and Sorrento in Roman times. They are, of course, somewhat fancifully exaggerated, giving not merely a picture of what really existed, but of what the artist desired to see built. Villas reaching out into the sea; the most splendid country-houses, surrounded with halls, temples, and palaces; and, above all, the most ornamental harbour buildings are fully displayed in bird's-eye perspective. . . .
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> . . . The landscapes, again, are differently treated. They, too, unite many things looked at from a high perspective point, and have no idea as yet of the scheme of lines common to modern landscape painting. Many are nothing more than lively representations of pleasing or remarkable objects, little temples, pleasure-houses, ponds with open courts, monuments with trophies, Hermes, semicircular walls, bridges, and so forth, in undulating country interspersed with trees. . . .
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> In the better landscapes an idyllic character appears—a distinct attempt to express a particular sentiment, though it sometimes fails through want of better means of expression. Round a lonely little sacred haunt of the nymphs, or the Paphian goddess, we see shepherds and flocks or a country sacrifice, overshadowed by olive trees; sometimes, too, personages out of the Greek myths enliven the rocky landscape.*

We now come to the period of decline. I have told you how the land was first occupied by these different tribes, and of their art under Grecian influence; and how the main land was first colonised by Greeks, and how they gradually spread to the south and into Sicily; of their struggles with Carthage and the Athenians. Petty quarrels between the towns of Segesta and Selinus following, and the appeal of the former to Carthage, brought on the Carthaginian wars, which resulted in the destruction of Acragas, Selinus, and other cities. In B.C. 264 Hieron of Syracuse attacked Massana, which appealed to Rome, and so commenced the First Punic War. The island was ravaged by the Roman soldiers, and in the Second Punic War Syracuse fell, and the Romans became masters of the island.

During the Roman period many buildings were erected, mostly of an engineering nature, as aqueducts, and also many amphitheatres, as those of Pompeii, Syracuse, and Pozzuoli. There is nothing exceptional or different in these buildings from the well-known examples in other parts of the world, so we will not stop to examine them. In A.D. 440 Sicily was taken by the Vandals, afterwards passing into the hands of the Goths, under whose dominion it remained until A.D. 535, when it was reconquered by the eastern empire of Rome. Then it remained under the Byzantine emperors until it was subdued by the Saracens in the ninth century. Of this period we have no actual remains, but its influence may be traced in most of the later churches—in the plans and in the mosaic and marble decorations.

Of the Saracenic period we have again to deplore that there are no traces remaining, all the Moorish-looking buildings which were at first attributed to them having since been proved to be of later date.

We now come to the most interesting period of the art history of Sicily and Southern Italy. Robert, son of Tancred de Hauteville, in Normandy, had compelled the Pope to invest him with the Duchy of Apulia and Calabria,

* Lantern views of houses and decorations at Pompeii were here thrown upon the screen and described.

* Sketches and photographs of Pompeian decorations and drawings of the painted walls in the "House of Livia" on the Palatine were here shown on the screen.

and, joined by his brother Roger, he invaded Sicily in 1061. This first expedition was not successful, but returning ten years later, the whole of the island was subdued by 1090. The line of Robert having become extinct in 1127, the second son of Roger united the whole of the Norman conquests, and was crowned king at Palermo in 1130.

We shall not expect to find architecture under the Normans as we see it in Normandy and England. The Norman invaders were warriors, and did not devote themselves at first to the arts. They found the inhabitants of the island—Greeks and Saracens—in a high state of civilisation and culture. Palermo had been the capital of Saracenic Sicily for 250 years, and was one of the most important towns in Islam—equal to Cordova and Toledo. The Norman conquerors employed the Saracens in the building of their churches and palaces, and Saracenic art was again swayed by Byzantine influences. So that the architecture we see in Palermo and elsewhere, though seemingly Byzantine and Saracenic, was not executed under Arabian rule, but by Norman command. These, and the nature of the materials employed, are sufficient reasons for the architecture being so different from our northern Norman architecture.

The cathedral at Salerno is one of the earliest buildings of this period. It was erected in 1084 by Robert, the first Duke of Apulia, and the conqueror of Sicily. Unfortunately, it was so much restored during the last century that we have little of the original building remaining. But one interesting feature does remain, and that is the original atrium in front of the church, from which we may gather some idea of the many others which have disappeared. It consists of a simple court, surrounded on all sides by antique columns taken from Pæstum, with pointed and stilted Saracenic arches over. There are fine bronze doors to the church, made in Constantinople in 1099. In the interior are two remarkably fine ambones, which, however, are of later date than the church. They were made towards the end of the thirteenth century, and are beautiful examples of the combination of mosaic with marble. One has a beautiful candelabrum adjoining, and the other spirited carvings of the evangelistical emblems. There is another very beautiful ambone of this description at La Cava, not far from Salerno.

The cathedral at Amalfi, another of these "Norman" churches, is one of the most picturesque and interesting buildings in Southern Italy. It is an odd mixture of Romanesque and Saracenic work. It has an arcaded portico in front, in alternate courses of black and white stone, and decorated with geometrical patterns in the same material, approached by a huge flight of steps. The church was built in the eleventh century, but the portico is probably later, and has lately been rebuilt or restored. Adjoining is a fine tower, built in 1276, with ancient columns from Pæstum at the angles, and inlaid with coloured tiles. At the top it is surmounted by five turrets, roofed with bright yellow and green tiles; it is thoroughly Moorish in character, like the towers of Tangiers and Seville. There are some fine bronze doors, made at Constantinople in 1087, in which Scripture subjects and saints are represented in outline by silver and metallic compositions—red, black, and green—let into the bronze.

In the neighbouring little town of Ravello are found the purest remains of the Saracenic influence in Italy. The Palazzo Rufalo was a villa, like La Cuba and La Zisa at Palermo, built for the Normans by Arabian workmen. It has an interesting little court, with an arcaded gallery, at the first-floor level, of interlacing Gothic-looking tracery of very rich design, but somewhat poor in detail. This palace was built in the twelfth century. There is a little cubical-shaped gateway or pavilion, surmounted by a Saracenic dome, like the one at La Cuba in Palermo. The cathedral at Ravello was commenced in the eleventh century, but is modernised: it contains a magnificent ambo like the ones at La Cava and Salerno, resting upon six spiral mosaic shafts supported by lions.

The cathedral of Cefalù, in Sicily, was commenced by Roger in 1131. It is basilican in type, approaching, however, the proportions of our northern cathedrals, the central nave being much longer and narrower, and the aisles wider than in the early Christian churches of Rome. In front the Norman founders introduced the twin towers of their native land, a feature which, I believe, exists in no other church of Italy or Sicily, excepting the cathedral of Monreale, which in many ways is a copy of this one at Cefalù. These towers project so as to form a very fine arcaded portico between. The nave of the church has the flat basilican roof, but the aisles and choir are vaulted. This is perhaps the most *Gothic* church in Sicily, excepting, perhaps, the cathedral at Messina. The nave is divided from the aisles by rows of long granite columns, with Corinthian capitals, supporting stilted pointed arches. The eastern end terminates in three apses; the centre one, and the first bay of the choir, are decorated with mosaics completed in 1148. These are the earliest mosaics of this period in Sicily and the most beautiful. Speaking of these mosaics, Crowe and Cavalcaselle, in their *History of Painting in Italy*, say:—

> The only parts of these that now remain are in the semi-dome, apsis, and sanctuary, in the first of which a colossal bust of the Saviour was represented in glory and benediction between four angels holding the labarum, and medallions of Melchizedek, Hosea, and Moses (the latter now destroyed) on a level with Him on the side walls of the sanctuary. In a second course in the apsis and sanctuary the twelve apostles were placed; in a third the Virgin in the centre with the prophets Joel, Amos, Obadiah, and lower down a double row of prophets, elders, and saints. In the mosaics a far higher class of art than the Roman of the period was to be distinguished. The space was well distributed, and the apostles by no means displayed that absence of design or of form to which previous centuries had been accustomed. The draperies were good, and recalled by a certain breadth and elegance older and more classic times, although in the vestments of some angels their close fit and lozenge or square-shaped ornaments of gold still displayed an Oriental taste.
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> The features of the apostles were of the traditional types; those of the tall angels, whose hair, bound by ribands, flowed down their necks, were quiet, plump, and round, and though Byzantine in the depression of the nose, less than usually unpleasant in gaze. The Saviour was dressed in a purple tunic shot with gold, and a blue mantle draping the left arm and shoulder in angular and involved folds, the mass of which seemed to impede, rather than assist, the development of the form. The head, though apparently that of an ascetic—thin, bony, and of sharp features—was surrounded by very heavy masses of hair overlapping each other, hanging in a succession of curves on the shoulders, and with the now usual double forelock on the wrinkled forehead. The brows were regularly and naturally arched, and the eyes without gaze. The nose was thin and long, the mouth small. A regular beard covered the lips, cheeks, and lower part of the chin. The bare neck, muscularly developed, was not without evident defects of anatomical form. Fine and even majestic as this figure certainly was, it appeared inferior to those of the apostles below it; and it seems characteristic of the artists of this time that, in the effort to create a Christian type whose features should not be reminiscent of the antique, they produced nothing that indicated a creative spirit. They imagined the Saviour lean from abstinence, but by no means of ideal form. . . . That the mosaics of Cefalù were the labour of more than one hand is evident from the superiority of those parts which are nearest the spectator over others that are more distant. In all of them, however, the drawing was precise and careful, and displayed no longer the coarseness and darkness of line which so disagreeably marked earlier works. The forms of the figures, as is proved by the red outlines on the binding substance, were perfectly made out previous to the laying of the cubes. . . . True harmony of tones and a correct appreciation of the laws of distance, a fair knowledge of relief, and a proper subordination of fine ornaments to the picture

must also be conceded to the artists of Cefalù. As a final characteristic it might be noticed that the mo-aicists had become technically perfect in the close jointing of the cubes.

This perfection in the fineness of the joints may best be seen in the walls of the semicircular apse, which looks like the interior of a cylinder of polished brass. At the angles of the apse are superimposed columns of grey granite below and green porphyry above, and crowned by beautiful cushion-shaped capitals in mosaic, above which spring other red porphyry columns up to the springing of the arch, where they are covered with green mosaic capitals of leafy ornament. In the angle near the apse is a thin green mosaic vaulting-shaft with a red mosaic capital, and in the centre of the wall another green vaulting-shaft, between two others of red mosaic, descends on to a mosaic corbel. The whole of the ground behind the figures is gold, and the vaulted roof is gold, with beautiful angels and winged genii between vaulting ribs of red and green mosaics. The rest of the church of Cefalù has been entirely modernised in the last century. There are traces, however, of coloured frescoes in parts, and the cloisters are interesting, but do not compare with those at Monreale.

The Cappella Palatina in the royal palace at Palermo was built at the same time as the cathedral at Cefalù, and the mosaics are little, if any, later. Internally it is perhaps the most beautiful building of its size in the world. Entering, we find ourselves in a somewhat dark and gloomy interior—in general effect of colour, a dark bronzy gold, lustrous and bright, however, where the light streams in at the crossing, and dying again in the dark shade of the apse, where we discover another enormous bust of Christ like the one at Cefalù. Below the colour is the grey and cream of pale transparent marble, for the walls are covered to the height of the columns with its delicate markings and tones, with here and there squares and roundels of blood-red porphyry and borderings of golden mosaics in Moorish patterns, like the tile-lined walls of the Alhambra. The floor is of the same material woven into interlacing designs of squares and octagons of green and red porphyry and borders of Alexandrine work. Classical-looking columns, some dark greenish-grey and others of paler tone with amber markings, separate the nave from the aisles. Some of these columns are fluted, and others spiral; and above their gilt capitals solemn and stately figures of saints fill the spaces between the Arabian arches, while above the whole story of the Old Testament is depicted in a strikingly simple, yet telling manner. Beyond, over the crossing and above golden arches, springs a low semicircular dome, in which a ring of archangels circle round the central figure of God. In the southern transept scenes from the Passion are depicted, while a large picture of John the Baptist in the desert—a beautiful pastoral landscape, however, with a sunset sky—fills the northern side. Over the nave a richly fretted ceiling of Arabian honeycomb-work, once beautiful with colour, crowns the whole.

Perhaps this is the best building in which to study the relative merits of this style of mosaic decoration, in which the windows of the buildings are restricted to the smallest possible dimensions, with our northern Gothic system, wherein the windows form the chief centre of colour. Or, again, with the fresco-covered churches of Italy—like Assisi, for instance. And I think everything is in favour of this Cappella Palatina, for, whereas the frescoes of Assisi have faded or crumbled away, or have been repainted beyond recognition, and the greater portion of our glass windows have been broken, these mosaics still retain nearly, if not all, their original splendour. True, those of the apse, including the great Christ, have been much restored, if they are not entirely modern; but those of the nave are still, practically, in the same state as they were in the days of King Roger. Some may complain that there is not sufficient connection between the architecture and the decoration, between the building and the mosaics; but this is the same in all applied art, and in a rich polychrome work it is difficult to see how they may be brought closer together, for we cannot *build* our buildings of all these different and precious materials, so we must cover them with incrustations or paintings. The Gothic stained-glass windows of our northern cathedrals, excepting in very late examples, where the whole wall becomes window, never harmonise with their surroundings, but only form so many blots of bright colour in the adjoining dark stonework.

The best figures in this chapel are those which are treated in a severely architectural manner, as the single figures of saints between the arches; and no doubt other portions would have gained—the subjects in the spandrils of the arches, for instance—if they had been more severely treated and divided up into panels by borders, &c., and not cut into so awkwardly by the arches. In the south aisle is a magnificent pulpit not much later in date than the church, and adjoining, a fantastically carved marble candelabrum.

The cathedral at Monreale, near Palermo, is one of the most remarkable churches in Europe, and in it the mixed style which existed under the Normans may best be studied. In plan it is Roman and Byzantine; in decoration Grecian and Saracenic; while the sculpture of the portals is Romanesque like the churches of Lombardy. It was erected between 1174 and 1189. In plan it is generally described as a basilica, but it differs considerably from any basilican or early Christian church in Rome or Ravenna. It is, in fact, a combination of the basilica with the Byzantine plan, with some Norman features also. The nave was copied from the basilica, while the crossing and transepts are taken from the Byzantine type of plan, like La Martorana at Palermo. In many points of plan it follows the earlier church at Cefalù, on which this one is modelled. We see, again, the twin towers at the western end. On the northern side we find a long arcaded portico, like that which originally surrounded the Cappella Palatina. In front of the western façade there was originally an atrium, like the one at Salerno, but this has entirely disappeared. The portico between the two towers is modern; but it formerly consisted of three pointed arches. The walls within this portico and over the arches were covered with mosaics and marble panellings. In the interior the decorators have followed the same general style of decoration as we have seen before in Cefalù and the Royal Chapel at Palermo. The whole walls are gorgeous with gold and pictures, and are lined with a high dado of marble slabs, while at the eastern end we see another of those characteristic busts of Christ blessing and filling the huge church with His presence. Long rows of grey granite columns lead the eye to the crossing, where four grand arches soar up to the roof. A fine effect of grandeur is given to the apse at the eastern end by the arch which leads into it being made about 20 feet higher than that which separates the nave from the crossing, so that a line drawn from a spectator entering the western doorway to the soffit of this latter arch will meet the underside of the arch leading into the tribune. The arches, again, leading into the transepts are higher by about 10 feet than the nave arch, so that this increasing height towards the east gives a great effect of dignity and importance to the altar. The mosaics illustrate the Old and New Testaments and the lives of the Saviour and apostles. Those from the Old Testament occupy the spaces above the arches of the nave in two courses; they are almost identical in subject and method of treatment with those we have seen before in the Cappella Palatina.

The cathedral of Monreale (say Crowe and Cavalcaselle) was the most imposing in Sicily for the extent of its mosaic ornaments, yet below the cathedral of Cefalù and the churches

of Palermo in the artistic value of these works. . . . The bust of our Saviour—of colossal stature, and of a type and form inferior to that of Cefalù, with features of a heavy character, far from regular or animated—was represented in the semi-dome of the apsis. . . . Among the transept mosaics, those which represented the story of the Passion were not essentially different from the traditional ones which had now been frequently depicted, and which were afterwards to cover the walls of the nave in the upper church of S. Francesco at Assisi. The compositions were animated; and it was remarkable in some of them—as, for instance, in that of the Resurrection—to find in the forms of the sleeping sentinels bold and even foreshortened movements. . . . In general, however, the forms and features of the apostles and saints were no longer equal to those of Cefalù, and a certain stiffness or contortion of attitudes might be noticed; the eyes had become more open and gazing, the draperies more straight and angular. Nor were the harmonies of colour preserved in their purity; and greyish-red shadows, with lines of a broader and more cutting character, marked the decline of art in Sicily.

There are other points of difference between the spacing out of the pictures, some of which are improvements, while others are not so good as those of the Royal Chapel. In Monreale there is more space between the tops of the arches and the clerestory windows—what might be called the triforium stage—which is an improvement, as the pictures are not so much cut up, and it also gives room for a deep ornamental band or architrave to the arches; but we miss the grand series of saints between the arches which form the glory of the Palermo chapel, and the way in which the spandril pictures run down into sharp points between the arches is not so well managed. The designs of the spandrils of the great arches at the crossing are not so happy as those at the Cappella—horizontal bands of ornament run in an awkward manner into the architraves. There is no dome in this church of Monreale—a curious omission when the builders had seen the beauty of the Palermese examples. The present roof is modern, but well designed and painted. The dado, too, which covers the whole of the lower portion of the walls, is restored or entirely new. Among the best things to be seen may be mentioned the fine band of circular medallions containing busts of angels, forming a frieze under the roof, and reminding one of the similar range of archbishops in the church of San Apollinare in Classe, near Ravenna.

It may be of interest to touch upon the methods employed by the Greek workmen in executing these mosaics. Over the walls was spread a surface of lime mixed with sand and straw, and whilst this surface was still fresh the figures were painted in all their different colours. The mosaic worker then, having his cubes ready, followed the lines laid down by the painter, and matched the tints as closely as he could with his glass, stone, and majolica. The whites and flesh tints are of calcareous stone of different shades, which the island yields in abundance. For all the other colours coloured glass was used. The gold used by the mosaic workers of the twelfth century was, I believe, made in the following manner:—A sheet of clear glass, about half an inch in thickness, was put into the furnace and heated; it was then taken out, left to cool for a short time, and, after bathing the surface, a gold leaf was spread over it and beaten into its place. Over this gold leaf a thin film of *powdered* glass was spread with a paint-brush, and the whole was again put into the furnace and fused. The method generally employed now, I believe, is to *pour* over a thick slab of glass, on which the gold leaf is placed, a thin film of *molten* glass. This is more solid than the old method, but reflects the light more, and so destroys the effect of the pictures.

Besides these mosaics mentioned above, which formed the figure subjects above the dado, and which were composed entirely of cubes or irregular pieces, there is another distinct kind of mosaic decoration used for geometrical designs, composed of lines at right angles, triangles, circles, and polygonal figures, which needed to be fitted carefully, and required all the pieces being cut to the angles in the design. These kinds of mosaics have been called by the Italians "Mosaici ruotati," because the pieces are cut by a wheel to the shape required. The Byzantines made great use of this species of mosaic, and the early churches contain many examples in their screens, ambones, &c. It was adopted by the Arabs, and nearly all the mosaics made by them in Granada, Cordova, and Seville are of this kind. The mosaic borders in the dados at Monreale and Palermo are of this description. The white portions are marble, the brick-red and black of glass, while the speckled red and green are of porphyry. The green is generally known as serpentine.

Adjoining the church at Monreale are very beautiful cloisters, with a fountain in one angle. Here will be found the best sculpture of the twelfth century in Sicily. The columns are inlaid with mosaics, and the wall above the arches decorated with geometrical patterns in coloured stones. The capitals are beautifully carved and of great variety. Greeks, Moors, and Normans in turn probably had a share in their cutting.

There are a great many other buildings of this period in Palermo, but I have already extended this beyond a short Paper. I had intended giving you, as well as I could, a continuous account of South Italian architecture down to the present day, which would have included the interesting periods of the introduction of the Gothic styles, which, however, never took a very firm hold, and the revival of the classical arts, which had a different growth and took different forms from those of Northern Italy. The Renaissance buildings of Sicily and Naples have a peculiarity of their own, which they obtained from their close connection with Spain. It is curious to note that the ideas of Bramante and other Lombard architects did not travel direct to Naples and Palermo, but took the roundabout course of being first carried to Seville, Malaga, and other Spanish towns, and then back to Southern Italy.

BIRMINGHAM.

The Small Country House. By T. W. F. Newton.

Read before the Birmingham Architectural Association 22nd Feb. 1895.

Many books have been written upon country houses, villas, and lodges, but the small country house, costing from £700 to £1,000, has been singularly neglected. It is hard to find the reason for this seeming omission, as it is a class of house in great request, and one which to a true architect should be a pleasure to plan. Nothing, perhaps, is more striking than are the poor plans so frequently published. They are wasteful in the extreme, show neither skill nor taste, and but little care or thought appears to have been bestowed upon them.

In planning a small house it should be our especial study to avoid waste of space, and yet ensure general utility. There must be no long passages; height must be kept down, and roofing as simple as possible. Breadth of effect must be studied rather than prettiness and ornament, as in this class of work there is no money to spare for either; all must be simple. One can hardly do better than conceive one's design on the lines of the old cottages in the immediate neighbourhood, as they will invariably suggest much in the way of simple planning, detail, and construction. It cannot in this connection be too clearly laid down that passage must be reduced to a minimum; this class of house cannot afford that 10 per cent. of its cost should be spent in passage. In large houses it is generally unavoidable, but in small houses it can be so curtailed as to be practically *nil*.

I purpose taking you through a house built in the manner suggested, and going into detail of plan, fittings, and elevation, it being assumed that we have about £800 to spend, that the house is to stand on an acre of ground, and be

suitable for the needs, say, of a young professional man with a small family.

Ground Plan.—The ground plan is the key to all the rest; if that be bad, as a rule all is bad; but it must be worked out by a careful consideration of the needs of the first floor. The front entrance should be fairly imposing, the door of ample width, with an inviting air about it. If it be a little lower than the usually given proportions, so much the better, as it will apparently increase the width. It is well either to have a porch or pent, or to recess the door, to afford shelter for anyone waiting to be admitted. Care should be taken that the front door be not too much raked by the principal windows. The door should open into a small lobby or outer porch, this in its turn should have a small cloak-room or recess for coats and hats. Three feet by 3 feet will hold a considerable quantity of these, and the general tidiness of the hall is thus preserved. Following this lobby an arched opening should give into a small hall of about 9 feet by 12. This hall-sitting room, if carefully planned so that it may be shut off from the stairs and kitchens, will give quite a useful apartment. To secure this object it is advisable to have all the doors on one side, that the remainder may be free from traffic. An ingle-nook, if it can be arranged, or a corner fireplace will add to the picturesqueness of this cosy room. The ingle should always be low, never more than 6 feet 6 inches or 7 feet, and a deep beam with a wide shelf over. An internal treatment of bricks gives a solid air of comfort, and wide benches at the sides add to this. The usual long passage hall is so much waste space, and quite useless as a room of any sort; neither can it be warmed. With this and the well of the stairs a current of cold air is generated which is drawn into the rooms every time a door is opened. If the stairs be shut off by a swing door or a curtained arch, and a good fireplace given to the hall, an air of warmth and comfort is secured, and greater privacy gained to the house, as the inmates may pass up and down stairs unobserved from the hall.

Dining-room.—The dining-room, if possible, should have an eastern aspect, and if it can also have a south light so much the better. The morning sun is always valuable in the dining-room in a house of this type, as it serves also as the breakfast-room, and the dinner is usually in the evening when the lamps are lighted. The chief points to be considered in this room are width, which should not be less than 13 feet, and ease of service to the kitchen and pantries – a small serving hatch from the latter saves a good deal of needless traffic. The fireplace is best at one end and the door at the other, at right angles to the fire. A long low window, with a seat recessed, and a simple beamed ceiling should make a comfortable and useful room.

Drawing-room.—The drawing-room, being more for afternoon and evening use, should face south to west. Here, I think, a square room is to be preferred—say, 14 feet by 14—with bays and ingle, and a plain ribbed plaster ceiling. There is a tendency to make ingle-nooks long, narrow, and high: this is out of character with the old traditions, as all old ones are just the reverse in every particular.

Kitchens and Offices.—The kitchen should be of fair size, and the light preferably on the north or east side, so that the midday sun may not add to the heat. The windows should be at right angles to the fire, so that the light on the range may be unobstructed. The larder should have a similar aspect, and may open out of the scullery. The pantry is most useful near the dining-room for easy service. The scullery should have sink and copper on the same side, under the window, and out of the draught of the door if possible; there should be two rows of 6-inch white tiles round the sink. The trades entrance and yard should be well away from the front door, and the space for coal and wood should be under cover and enclosed from the back porch. W.c. and ashpit are best distinct from the porch, and the former should not, as is too often the case, lead out of the scullery. A small tool-house is useful for tools, stores of potatoes, &c. A good height for downstair rooms is 9 feet.

First Floor.—The first floor is gained by a light, easy, and wide staircase, alike convenient for all parts of the house, and the space underneath may be utilised for pantry or way to small cellar. The staircase, both up and down, should be well lighted, and the landing so planned as to give easy access to four or five bedrooms, bath-room, box-room, and w.c. Of the bedrooms, two should be of good size, and two or three smaller. A large bath-room with hot closet for airing linen is a great convenience; the shelves should be of open battens so that the heat may ascend. It is best to arrange the bath-rooms and w.c. over the scullery and outbuildings; by this means the circulation from the kitchen boiler is kept short, and breakages, should they unfortunately occur, do not cause so much damage.

Bedrooms.—The bedrooms must be arranged with an idea as to the position of the bed, so that it may be shielded from the draught, and give a view of the fire to anyone in bed. Strong light opposite the bed is to be avoided. The roof can be started at 7 feet, and go off to 9 feet in the centre.

Fittings and General.—All grates should be such as give a large heat for little fuel. Dog and hob grates, although very picturesque, will be found by experience to do neither, and, as a rule, whatever care be taken in the setting, will be found to smoke. Tiles of a plain colour and simple wooden mantels are best. Care must be taken to protect the latter from the heat, and if the fireplace be recessed, a wide strip of marble is necessary. Firebrick backs should slope outwards so as to radiate the heat. The kitchen range should be a good one, and one large oven is better than two small ones. In the kitchen a mantelpiece of brick is useful, and a relief from the usual stone; it can have a moulded brick shelf and arch under. Electric bells, if carefully fitted, are of great convenience and require little attention; the indicator should be placed in a good light and near the staircase. Great care must be taken with the plumbing. Pipes should be run on inside walls and fitted with several stop-taps, especially one to shut off water from the yard during severe weather. The cold cistern should be placed over the hot one, and all pipes in the roof cased in felt, and the cistern room itself felted. Nickel taps are the best for the bath-room; they keep cleaner than brass and cost very little more. The drainage requires special care, nothing being allowed in the house, and all as simple and direct as possible. The dumb-well should be placed out of the way and in a porous soil.

Internal Wood-work.—The internal wood-work should be good and sound, and carefully framed to distribute strength. Wide panels, being liable to split, should be avoided. Simple brass door furniture is suitable. Lock-rails, about 4 feet to the top, are of good appearance, and assist the framing. A good hall floor may be made of 3 inch by 1 inch oak boards, or small oak blocks. Floors should be in narrow widths of tongued boards, so that shrinkage may be reduced to a minimum. All lead-light windows should have iron casements, with quaint iron fastenings and quadrants. These need not be expensive; but if not good, they will never be wind- nor weather-proof. Wood casements should be double rebated, and are better for being stayed with strong glazing bars. If frames are set on outside, a useful window-board should be provided inside. The ovolo is perhaps the most useful mould for this class of work, as funds will not allow much fancy in the way of special moulds.

Windows.—Avoid large panes of plate-glass; they are cold and unsympathetic. If a picturesque effect be desired, lead lights in squares about 8 inches by 6, with ½-inch lead, are perhaps the best; if narrower, they look

thin and are not waterproof. Wide ovolo glazing bars in squares of glass about 8 inches by 10 make a good second.

Staircase.—The staircase should be framed simply with newels of a good size, say 5 inches by 5, the balusters not being less than 2 inches square. A square baluster placed anglewise looks simple and well; or it may be 1 inch by 3 inch cut. The handrail should be comfortable to the hand, and not too sharply cut; a dog-leg stair about 4 feet wide is always satisfactory.

Plastering should be simple, and the cornices of small girth; members not too fine, or they will easily choke with colourwash. Ceilings should not be white, but a warm cream. Avoid distempered walls, as they rub off and show every mark of the sweating sure to occur in new work.

Wall Papers.—These should be simple and quiet, and play a secondary part in the decoration. In the kitchen, bath-room, and w.c. varnished papers are serviceable. A light-brown colourwash produced by umber is advisable for the scullery and out-buildings, as it does not soil so quickly as whitewash.

Miscellaneous.—Red wire-bricks are a good floor for the kitchen and pantry; they are of bright colour and easily washed. Plain good colours are the best for paint. Some rooms look well stained dark oak; walnut stain gives the best colour, and if the wood-work be good, a bright green stain makes a cheery room. Picture moulds level with the top of the architraves give a good wide frieze all round, and assist the appearance of lowness which is desirable in this class of house. A grating in the front door with a shutter is useful in a country house, in order that the visitor may be seen before the door is opened. Either a brass knocker or a wrought-iron dangle bell-pull and chain is suitable to call one to the door. Plenty of cupboard-room is desirable.

Externals.—If the plan be conceived on broad lines, and not of too fantastic a nature, there should be no difficulty in making a good elevation. The roofing should be carefully considered from the commencement, as much needless expense is often saved by avoiding several valleys, gutters, and hips; generally speaking, a gable is cheaper and gives more room than a hip. The roof should be torched—not bedded—and have a lap of at least 3½ inches of tiles; anything less is not safe. In tile roofs the pitch should be 45° to 48°, and a plain ridge roll or half round lapped crest on the top. A well-burnt tile is the most durable; as we know by experience, however picturesque-looking a vegetating roof may be, it is affected by frost, and ordinary tiles are liable to split. Hips should have hip-tiles and not soakers. If a slate roof be preferred, small green slates, either Westmoreland or Colleyweston, are the best. Windows set flush on the outside with wide frames painted white are always an assistance to an elevation. Mullioned windows should be spaced about 1 foot 9 inches centre to centre, the transome being at least 6 feet from the floor to the underside. If the bays have flats, do not use zinc, as the noise during rain is worrying. French windows, as a rule, are draughty, and should be avoided. Plain-ledged and framed doors are perhaps most suitable to this class of house for external doors.

Chimneys.—These are best placed on inside walls as much as possible, so that the warmth may be retained. They should be carried high—say 7 feet or 8 feet—above the ridge, and be of the same height, otherwise they will probably smoke. The heads should be simple, and several of the top courses built in cement. Small pots are advisable, or the smoke will often be found to go up one flue and down the next.

Brick-work.—Never mind how rough the bricks are, so long as they are hard and well burnt and not too porous. Let the brick-work be the same all round the house. The mortar joints should be wide, white, and weathered in deeply from the top. If brick sills be used, see that they have a good, clean throat.

ARCHITECTS' BENEVOLENT SOCIETY.

Forty-fifth Annual General Meeting.

The forty-fifth Annual General Meeting of the Architects' Benevolent Society was held yesterday afternoon in the rooms of the Institute, with Mr. F. C. Penrose, the President, in the Chair. Letters from Mr. Thomas Harris, Mr. E. H. Martineau, and Mr. R. St. A. Roumieu were read, expressing regret at their inability to be present. The announcement that one so actively interested in the work of the Society as Mr. Arthur Cates, the Hon. Treasurer, was unable to be present through illness was received with general regret. The Hon. Secretary stated that he had received a donation of £7. 7*s.* from Mr. William Emerson, and that Mr. H. G. Ibberson had become a subscriber of the Society. The Report and Balance Sheet for 1894 [see below] were read and adopted. A vote of thanks having been passed to the retiring members of the Council, the Council for the year of office 1895–96 were elected as follows:—Mr. Thomas Blashill, Mr. Sydney Smirke, Mr. William Grellier, Mr. E. B. l'Anson, Mr. E. H. Martineau, Mr. T. M. Rickman, Mr. R. St. A. Roumieu, Mr. J. T. Wimperis, Mr. Thomas Harris, Mr. H. C. Boyes, Mr. W. Kidner, Mr. Geo. Scamell, Mr. Zeph. King, and Mr. George Inskipp. Mr. Arthur Cates and Mr. Percivall Currey were re-elected as Hon. Treasurer and Hon. Secretary respectively.

Annual Report for 1894.

GENTLEMEN,—

It is with more than ordinary satisfaction that the Council of the Architects' Benevolent Society have the pleasure of submitting their Forty-fifth Annual Report. During the past year the Society has attained its greatest degree of financial prosperity, both with regard to capital and income, since its foundation, and with the larger means at its command its sphere of usefulness has been correspondingly extended.

As a special effort was made by the Honorary Treasurer in 1893, with favourable results, to increase the capital of the Society by donations, it was not expected that a large amount would be realised in this direction last year. The actual amount received in donations was £85. 14*s.* 0*d.*, to which Mr. W. Willmer Pocock contributed the handsome sum of £50, and Mr. William Harrison, Mr. Ernest George, and Mr. Maurice Hulbert have contributed £5. 5*s.* 0*d.* each. Mr. Arthur B. Plummer (who, as Local Honorary Secretary at Newcastle-on-Tyne, has taken a diligent interest in the welfare of the Society) has contributed £5.

In regard to subscriptions an important advance has been made. Including the £19. 19*s.* 0*d.* which in 1893 were paid in advance for subscriptions, and which appeared in the Income Account issued for that year, the total amount of subscriptions received for 1894 was £405. 19*s.* 0*d.* A further sum of £25. 4*s.* 0*d.* was received for arrears, which, in many instances, covered the subscribers' arrears for a period of three or four years, and it is cordially hoped that the few subscribers whose names appear on the books of the Society with outstanding amounts will follow such a good example and clear off their arrears.

The Council have great pleasure in acknowledging the deep indebtedness of the Society to the unceasing and active interest which the Honorary Treasurer (Mr. Arthur Cates) takes in its affairs. Since 1890, when Mr. Cates undertook the office, the Society's invested capital has increased from £7,026. 14*s.* 10*d.* to £9,365. 2*s.* 10*d.*, and the income

derived from subscriptions has increased from £308. 12*s.* 0*d.* to £405. 19*s.* 0*d.*; and the Council desire to record their recognition of the fact that this notable advance in the financial stability is mainly attributable to Mr. Cates's untiring effort and zeal in behalf of the unfortunate members of the architectural profession and their families who are unavoidably left in necessitous circumstances.

It should be added that, in addition to the amount of capital stated above, £50 were transferred from Income Account to Capital Account, with the object of purchasing £100 Caledonian Railway 4 per cent. Debenture Stock, but the purchase was not completed by the end of the financial year. The actual amount, therefore, in investments and cash standing at the credit of Capital Account on 31st December was £9,532. 11*s.* 6*d.*

Six meetings have been held by the Council during the past official year. One pension of £30 and two pensions of £20 have been paid, and the sum of £519 (as against £397 in 1893), being, with one exception, the largest amount ever paid in one year by the Society to applicants for relief, has been distributed among thirty-three persons. A pension of £20 became vacant through death, and the vacancy was duly announced and applications invited in *The Builder* and *The Building News*, with the result that the pension was awarded to an aged architect in straitened circumstances. In a few instances the Council have come to the aid of younger architects who have been placed in temporary difficulty, through ill-health or some other cause, with the happiest results.

The Council have to record with great regret the decease of Lt.-Colonel Haywood, Mr. Edward Clark, Mr. H. Francis, Mr. Samuel Hill, Mr. James Murgatroyd, and Mr. Wyatt Papworth, all of whom were contributors to the Society.

The following gentlemen, having served three years, retire by rotation from the Council, namely—Mr. W. Hilton Nash, Mr. J. G. Finch Noyes, Mr. Andrew Oliver, Mr. Charles J. Shoppee, and Mr. Arthur Ashbridge. To fill the vacancies caused by these retirements, and by the resignation of Mr. J. Henry Christian, the Council have the pleasure to nominate Mr. Thomas Harris, Mr. H. C. Boyes, Mr. W. Kidner, Mr. G. Scamell, Mr. Zeph. King, and Mr. George Inskipp, all of whom have consented to serve if elected.

The Balance Sheet and Income Account for the year ended 31st December 1894, duly audited by Mr. Thomas Harris and Mr. George Scamell, are herewith submitted.

Dr. INCOME ACCOUNT FOR THE YEAR ENDED 31ST DECEMBER 1894. *Cr.*

DISBURSEMENTS.	£	s.	d.	£	s.	d.
To Three Pensions	70	0	0			
To Grants paid to Applicants	519	0	0			
				589	0	0
To Expenses:—						
Assistant-Secretary's Salary	30	0	0			
Stationery, Printing, and Advertisements	17	2	6			
Transfers of Stock, Fees, &c.	4	6	2			
				51	8	8
To Amount transferred to Capital Account				50	0	0
To Balance carried forward				57	2	4
				£747	11	0

RECEIPTS.	£	s.	d.	£	s.	d.
By Balance from last Account (1893)				35	14	9
By Dividends on Stock:—						
£6,000 London and N.-W. Railway 3 per Cent. Debenture Stock	174	11	3			
£2,100 $2\frac{3}{4}$ per Cent. Consols	55	19	1			
£1,450 Caledonian Railway 4 per Cent. Debenture Stock	56	3	3			
				286	13	7
By Arrears of Subscriptions	25	4	0			
By Subscriptions 1894	386	0	0			
By Subscriptions paid in advance (1895)	1	6	0			
				412	10	0
By Portion of Grant returned				4	0	0
By Rebate on Accounts, &c.				0	3	3
By Income-tax returned up to 5th April 1894				8	9	5
				£747	11	0

Dr. BALANCE SHEET: 31ST DECEMBER 1894. *Cr.*

	£	s.	d.	£	s.	d.
To Capital:						
£6,000 London and N.-W. Railway 3 per Cent. Debenture Stock, purchased for	5315	16	2			
£2,100 $2\frac{3}{4}$ per Cent. Consols, purchased for	2110	6	2			
£1,450 Caledonian Railway 4 per Cent. Debenture Stock, purchased for	1937	0	6			
				9363	2	10
Cash in hands of Bankers 31st December 1893	33	14	8			
Donations received in 1894	85	14	0			
Cash transferred from Income Account	50	0	0			
				169	8	8
To Balance at credit of Income Account				57	2	4
				£9589	13	10

	£	s.	d.	£	s.	d.
By Property:—						
£6,000 London and N.-W. Railway 3 per Cent. Debenture Stock (cost)	5315	16	2			
£2,100 $2\frac{3}{4}$ per Cent. Consols (cost)	2110	6	2			
£1,450 Caledonian Railway 4 per Cent. Debenture Stock (cost)	1937	0	6			
Cash in hands of Bankers (Capital)	169	8	8			
				9532	11	6
By Balance of Cash in hands of Bankers (Income)				57	2	4
				£9589	13	10

Examined with the books and vouchers and found correct, 18th February 1895. THOMAS HARRIS, GEO. SCAMELL, *Auditors.*

The Council, in closing this Report, desire to express the obligations of the Society to the Royal Institute of British Architects for the use of rooms in which to hold the meetings, to the Secretary (Mr. William H. White), and to the officers, whose invariably helpful courtesy has greatly facilitated the prompt and economical administration of the Society's business.

[See report of Meeting, p. 351.